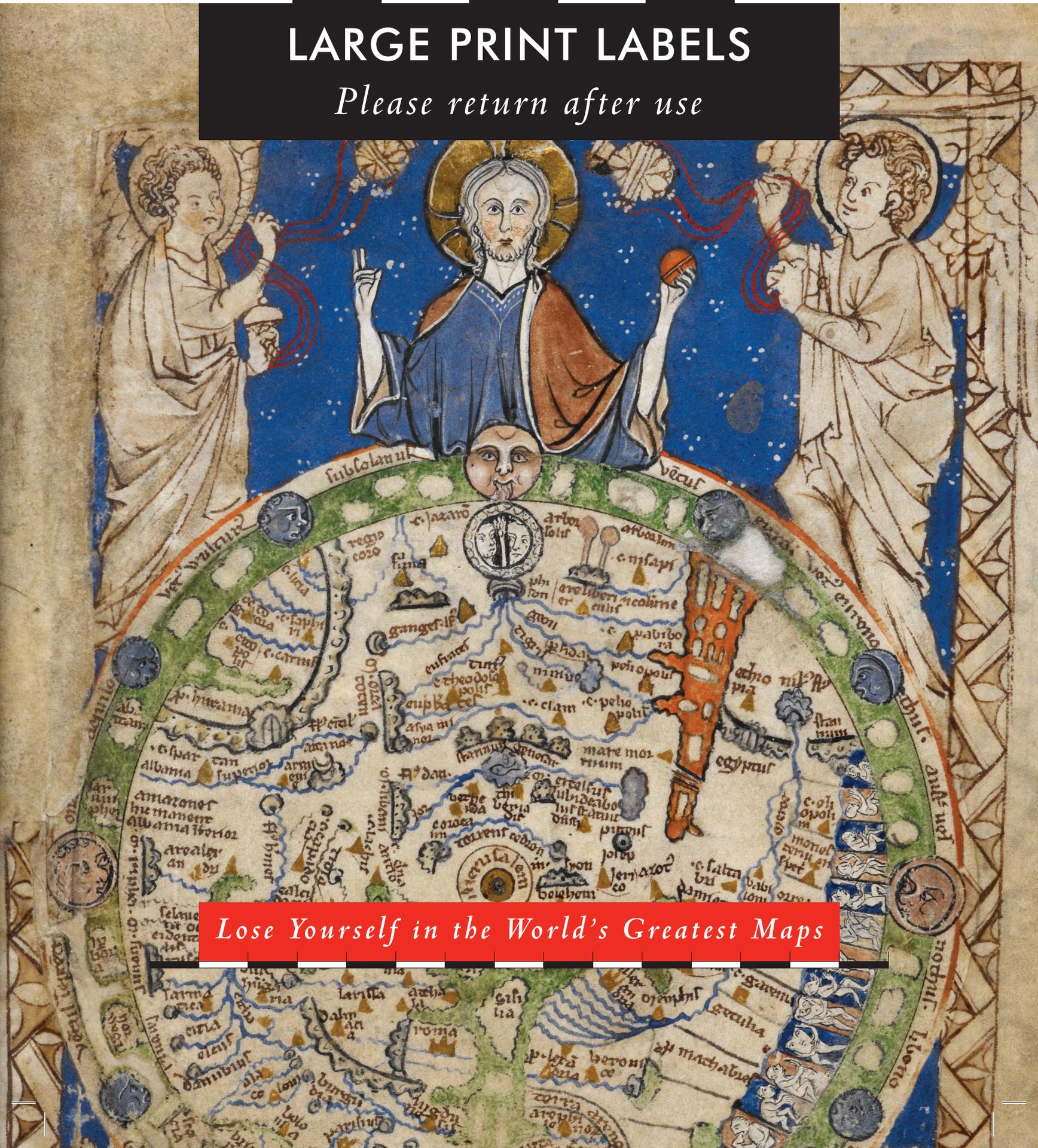


# MAPPING OUR WORLD

*Terra Incognita To Australia*

**LARGE PRINT LABELS**

*Please return after use*



*Lose Yourself in the World's Greatest Maps*







# ANCIENT CONCEPTIONS OF THE WORLD



*Lose Yourself in the World's Greatest Maps*

Facsimile of *Late Babylonian map of the world*,  
c. 6th century BC  
resin

THE BRITISH MUSEUM, LONDON

### THE VERY FIRST WORLD MAP?

Excavated from the ruins of Babylon in 1881, this tablet is a facsimile of the earliest extant map of the world. Made at the political and economic height of the late Babylonian empire, and possibly copied from an even earlier map, the tablet shows Babylon, represented by a large rectangle, as the centre of the universe. The city straddles the Euphrates River, which flows down through the map. Regions both real and mythological are shown as if from a bird's eye view: the circular human world is surrounded by an ocean and what would originally have been eight distant realms. The original tablet is considered too fragile to travel for exhibition.

BM 92687

## CLAUDIUS PTOLEMY (c. 90–c. 168)

*World map*, in *Geographia* (Geography), c. 1454  
ink and pigment on parchment

BIBLIOTECA NAZIONALE MARCIANA, VENICE

### THE HABITABLE WORLD

In the second century, Ptolemy of Alexandria demonstrated in his *Geography* how to project the globe onto a plane surface. In a revolutionary move, Ptolemy provided coordinates for over 8,000 places across the known world, expressed in degrees of longitude and latitude. For over a millennium, Ptolemy's work, which represented a synthesis of ancient knowledge, was maintained in Arabic texts and inspired Arab and Islamic mapmakers. From around 1300, manuscript codices started to appear in the Byzantine-Greek world. This manuscript codex was commissioned by Cardinal Bessarion, a fifteenth-century humanist scholar whose collection formed the basis of the Biblioteca Nazionale Marciana.

MS GR. Z. 388 (=333), FF. 50V–51



IMAGE:  
MINIATURE OF PTOLEMY, IN CLAUDIUS PTOLEMY, *GEOGRAPHIA*, C. 1454,  
COURTESY OF BIBLIOTECA NAZIONALE MARCIANA, VENICE

## THE ANTIPODES



Unlike other mapmakers who focused on the known world, the late Roman encyclopaedist Macrobius made allowance for a southern continent. He followed the Presocratic philosopher Parmenides in dividing the world into five zones: two temperate and three uninhabitable (freezing cold at north and south, boiling hot in the centre). Macrobius' commentary on Cicero's *Dream of Scipio* claimed the southern temperate zone was inhabited, insisting it might mirror habitable lands in the northern temperate zone: 'a place of men stand with their feet planted opposite to yours'. In Cicero's text, Scipio Aemilianus is visited by the spirit of his grandfather, Scipio Africanus, the conqueror of Carthage, who takes him up to the heavens to look down on the earth and reflect on the puniness of the world and the futility of fame.

Someone who lived in the late medieval period annotated both of these manuscripts. In the seventeenth century, both formed part of the collection of 23 Macrobius manuscripts owned by Johann Georg Graevius, a German classical scholar.

**MACROBIUS** (active 400)

*Zonal world map*, in *Commentary on the Dream of Scipio*,  
second half of the 10th century  
ink and pigment on vellum

PRIVATE COLLECTION, SYDNEY

**MACROBIUS** (active 400)

*Zonal world map*, in *Commentary on the Dream of Scipio*,  
11th century  
ink and pigment on parchment

BRITISH LIBRARY, LONDON

HARLEY 2772, F.70V

## COLLABORATIONS



Anthropologist Daisy Bates (1859–1951) documented Australia's Indigenous peoples in the early twentieth century. She worked with Aboriginal communities in Western Australia to produce around 25 maps detailing basic topography, Indigenous and introduced place names, and the language groups to which these sites belonged.

Using symbols and mostly Indigenous place names, *Map of Murchison area* represents the Murchison River system, and provides a list of 'Main Camps Local Families' which details names of key individuals and their language groups. The numbers on the list correspond to numbers on the map, explaining which sites were associated with particular groups. Using similar symbols, *Ngulyibongu's, Maju's, Moaji's maps* presents three maps of presumably different regions—though Bates has not added place names to Ngulyibongu's map. The basic structure of these maps suggests they represent watercourses; it is also possible they represent Dreaming tracks. It is likely that, in both examples, site locations were drawn by Aboriginal people and the place names were added by Bates.

*Map of Murchison area, c. 1910–1911*  
ink on butter paper mounted on linen

DAISY BATES SPECIAL MAP COLLECTION (MAPS),  
NATIONAL LIBRARY OF AUSTRALIA  
MAP DB19

*Ngulyibongu's, Maju's, Moaji's maps, c. 1910–1911*  
ink on butter paper mounted on linen

DAISY BATES SPECIAL MAP COLLECTION (MAPS),  
NATIONAL LIBRARY OF AUSTRALIA  
MAP DB25

**JON RHODES** (b. 1947)

*The maps to Marruwa*, 1990, printed 1991  
gelatin silver prints on card

PICTURES COLLECTION, NATIONAL LIBRARY OF AUSTRALIA  
COURTESY THE ARTIST, THE KIWIRRKURA COMMUNITY AND AIATSI  
NEW ACQUISITION

### **MAPS IN THE SAND**

Australia's first peoples have long used the earth as a medium for conveying everything from Dreaming stories to visual information, including maps. The sand map Timmy Tjapangati drew for Jon Rhodes in 1990 shows the way to Marruwa, near Lake Mackay, Western Australia, where, until 1984, nine Pintupi people were still living a traditional life. Rhodes' visit coincided with the arrival of a bulldozer to push a road through to the remote community.

PIC/15701

## STORIES FROM THE NIGHT SKY



These bark paintings collected on the 1948 American–Australian scientific expedition to Arnhem Land are fascinating portrayals of constellations from an Indigenous perspective. Their seeming simplicity belies a rich and complex symbolism, which reflects the importance stars and other celestial objects play in Aboriginal and Torres Strait Islander cultures. They aid navigation or announce a new season’s arrival, but many are manifestations of Dreaming beings, whose presence or return can be reminders of obligations or behaviours, expressed through story, paintings, ceremony, song and dance.

In 1956, expedition leader Charles Mountford published brief explanations of these bark paintings: the Milky Way bark depicts *ataluma*, a ‘sky river’, with many large fish and water-lily bulbs, which the sky people gather for food; and the Large and Small Magellanic Clouds show the camp of a woman (top) and the camp of a man (bottom). Sky people gather food in the river in the Milky Way, which they cook on a fire between the camps.

## ARTIST UNKNOWN

### *The Milky Way*, 1948

GROOTE EYLANDT, NORTHERN TERRITORY

bark, pigment, wood

AMERICAN–AUSTRALIAN SCIENTIFIC EXPEDITION TO  
ARNHEM LAND (AASEAL) COLLECTION,  
NATIONAL MUSEUM OF AUSTRALIA, CANBERRA

1985.0067.0039

## GULBIDJA BARA (active 1940s)

### *The Magellanic Clouds*, 1948

GROOTE EYLANDT, NORTHERN TERRITORY

bark, pigment, wood

AMERICAN–AUSTRALIAN SCIENTIFIC EXPEDITION TO ARNHEN LAND (AASEAL)  
COLLECTION, NATIONAL MUSEUM OF AUSTRALIA, CANBERRA

1985.0067.0043

**MICHAEL NELSON JAKAMARRA** (b. c. 1949) assisted by  
**MARJORIE NAPALTJARRI**

*Five Dreamings*, 1984

synthetic polymer paint on canvas

THE GABRIELLE PIZZI COLLECTION, MELBOURNE

**WE ARE ALL NAVIGATORS**

Here Michael Nelson Jakamarra, assisted by his wife, shows us *his* landscape. Working within his Central Australian tradition, Jakamarra shows the locations of five Dreamings, or mythological narratives, in his country near Mount Singleton, west of Yuendumu, in the Northern Territory. He holds these Dreamings as a right: Possum, Snake, Two Kangaroos, Flying Ant, Rain. The horizontal line is Pamapardu (Flying Ant) Dreaming at Yuwinji, west of Vaughan Springs. The circles with radiating wavy lines represent Possums at Jangankurlangu and Mawurji respectively. The snake figure is Warnayarra, the Rainbow Serpent at Yilkirdi, near Mount Singleton. Animal tracks at the lower right are the Two Kangaroo (Marlujarra) ancestors at Yintarramurru. Also at lower right are circles representing Mirrawarri, a Rain Dreaming near Mount Doreen. The work is biographical as much as geographical, as much narrative performance as graphic art. In this tradition of depicting country, home is where one starts from.

# MEDIEVAL RELIGIOUS MAPPING



*Lose Yourself in the World's Greatest Maps*

*Anglo-Saxon world map*, 1025–1050  
ink and pigment on vellum

BRITISH LIBRARY, LONDON

**UPDATING THE ROMAN WORLD**

Providing an ancient Roman interpretation of the world, the *Anglo-Saxon world map* incorporates details of Viking voyages and Byzantine conquests, as well as biblical references, such as descriptions of Noah's Ark and the Tower of Babel. The map is oriented to the east, with India at the top, and features the earliest known realistic outline of the British Isles (lower left). Unlike other medieval world maps, there is no representation of the earthly paradise, and while annotations on the fringes of the known world describe a variety of monsters, the southern continent is beyond the reach of speculation.

COTTON TIBERIUS B V, F.56V

## ST ISIDORE OF SEVILLE (d. 636)

*World map, in The Etymologies*

Venice: Bonetus Locatellus for the heirs of Octavianus Scotus,  
1500–1510

woodcut

AUSTRALIAN RARE BOOKS, NATIONAL LIBRARY OF AUSTRALIA

### THE T–O MAP

Isidore of Seville's small world map of 1472 was the first European world map to appear in print. This is a later and more complex edition of that map. Known as a T–O map, it divides Ptolemy's known world into three parts. Though drawing on earlier traditions, this type of map came to be associated with Isidore and his popular encyclopaedia, *The Etymologies*, in which can be found an allusion to a southern land: 'Apart from these three parts of the world there exists a fourth part, beyond the Ocean, further inland toward the south, which is unknown to us because of the burning heat of the sun; within its borders are said to live the legendary Antipodes.'

SRF 039.71 181

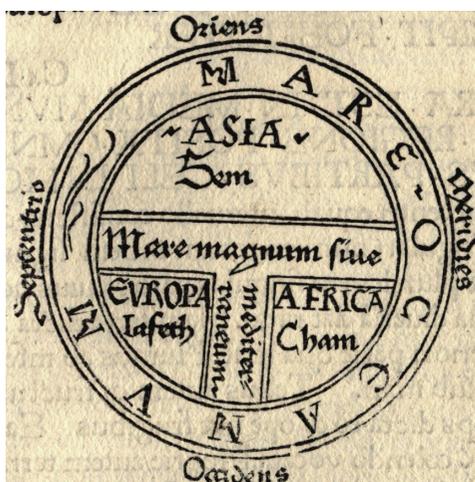


IMAGE: THE FIRST PRINTED EUROPEAN WORLD MAP FROM ISIDORE, *THE ETYMOLOGIES*, AUGSBURG, 1472, COURTESY OF WIKIMEDIA COMMONS

*Psalter world map*, c. 1265  
ink and pigment on vellum

BRITISH LIBRARY, LONDON

### THE WORLD IN MINIATURE

Despite its modest size, the *Psalter world map* is one of the greatest medieval maps in existence. Centred on Jerusalem, it shows the boundaries of the known world with Ethiopia to the south and India to the east. Above the map, God, flanked by angels, holds a small T-O map in his left hand. The map, describing both biblical and contemporary worlds, is thought to be a copy of a much larger map, which adorned the bedchamber of King Henry III in Westminster Palace until fire destroyed the building in 1263.

ADDITIONAL 28681, F.9

## BEATUS DE LIÉBANA (d. 798)

*World map*, in *Commentary on the Apocalypse*  
(The Beatus D'Arroyo), early 13th century  
ink and pigment on vellum

FACSIMILE

BIBLIOTHÈQUE NATIONALE DE FRANCE

Following the three-month display policy of the Bibliothèque nationale de France, the original manuscript has now been removed from the exhibition.

### A BEATUS MAP

The world map of this Spanish monk evolved from the T–O map of Isidore and others and depicts a ‘fourth part of the world’ on the right-hand side of the map. It illustrates Beatus’ commentary on the New Testament’s last book, the *Apocalypse of St John* or *Revelation*. Between the tenth and thirteenth centuries, Beatus manuscripts flourished in Spain, achieving an extraordinary standard of illumination. The map illustrates a passage in Beatus’ commentary on the 12 apostles: ‘This is the church reaching throughout the world. This is the sacred and select seed, the royal priesthood disseminated throughout the world.’

NOUVELLE ACQUISITION LATINE 2290, FF.13V-14

## IBN AHMAD KHALAF (905–987)

*Astrolabe*, 10th century  
copper

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### FROM STAR-TAKER TO SEXTANT

The astrolabe (from the Greek *astrolabos*, star-taker) was a mathematical device used to calculate the positions of the sun, the planets and the stars, and to tell the time. This instrument, engraved in Arabic using the Kufic calligraphic style, is one of the oldest surviving astrolabes and differs little from instruments used by the ancient Greeks. Made for Ja'far, son of Al-Muktafi, Abbasid caliph of Baghdad, it was the forerunner of sextants employed by European navigators to determine position at sea. The Abbasid astrolabe was used to calculate the Islamic calendar and the times of prayer required by the faith, and to locate the sacred direction—the Qibla—of the shrine in Mecca.

DÉPARTEMENT DES CARTES ET PLANS, GE A 324 (RÉS)

## RANULF HIGDEN (active 1299–c. 1363)

*Ramsey Abbey Higden map*, in *Polychronicon*, c. 1350  
ink and tempera on parchment

BRITISH LIBRARY, LONDON

### SQUEEZING AN ENCYCLOPAEDIA INTO A MAP

Illustrating the universal history of Ranulf Higden, an English monk of St Werburgh's Abbey in Chester, this map narrates world history from east to west, from Noah's Ark, Babylon and the Tower of Babel to Jerusalem and Rome. Spain's Santiago de Compostela at the bottom left heralds the completion of the evangelisation of the world—and thereby history—and the imminence of the Last Judgement. Probably created for private research, the map draws on earlier sources, including Isidore and Solinus. It names over 200 places, ancient and biblical, in Asia and Africa and modern in Europe. Bizarre peoples appear in distant India.

CARTOGRAPHIC ITEMS ROYAL 14.C.IX, FF.1V-2

# AGE OF DISCOVERY



*Lose Yourself in the World's Greatest Maps*

**FRA MAURO** (c. 1390–1459)

*Map of the world*, 1448–1453

map: pigments and gold on parchment pasted on wood

frame: pigments, gilt wood

BIBLIOTECA NAZIONALE MARCIANA, VENICE

INV. N. 106173

Considered ‘one of the miracles’ of Venice, this legendary map has never before left Venice for display. Surprisingly little is known about its creator, Fra Mauro, a Camaldolese monk in the monastery of San Michele on the island of the same name, who laboured for years to craft his extraordinary *mappamundi*, or map of the world. Fra Mauro was celebrated after his death as *cosmographus incomparabilis*, or cosmographer without equal, for his cartographic skills and in particular for this map.

The map forms a remarkably informative bridge between the late medieval period and the Renaissance, a time that witnessed a huge expansion of exploration, mapping and learning. Fra Mauro here fuses three medieval map forms—portolan charts, Ptolemy’s recently rediscovered *Geographia*, and existing *mappaemundi*—with knowledge drawn from the latest maritime exploration to create, in effect, a compendium of current knowledge about the world.

## **SIGNIFICANCE**

Visually dense, the map bears more than 3,000 inscriptions, written in the Venetian dialect, rather than Latin, to ensure its appeal to the widest local audience. It contains much detail about Asian landforms, seen in the top left quadrant. Fra Mauro lists all Marco Polo’s discoveries, leading some early observers to speculate — incorrectly—that Polo had produced it. The travels of Nicolò di Conti, a Venetian merchant and trader who spent 25 years in Asia and whom Fra Mauro probably met, also informed the map.

Fra Mauro did not produce the map alone. He relied heavily on the mapping and nautical experience of Andrea Bianco, a Venetian cartographer and ship's captain, for much of the detail, particularly regarding the coastline of Africa. The map was several decades ahead of Portuguese exploration in its imaginative rendering of this coastline, which suggested its circumnavigability. Most significantly, unlike earlier maps derived from Ptolemy, the Indian Ocean is not depicted as an enclosed body of water surrounded by a land bridge linked to Africa. The triangular island of Diab, seen at the tip of Africa, is Madagascar.

## DESCRIPTION

With its rich colouring, stylised linear sea design, liberal use of gold, and remarkable levels of detail, this *mappamundi* resembles no other contemporary map. In 200 distinctive red and gold decorative panels scattered across the surface of the map are lengthy passages describing voyages, discoveries and stories; the remaining inscriptions consist of toponyms, or place names.

The map itself was drawn and painted by the artist Francesco da Cherso on animal skins or parchment that were then mounted onto wooden panels. Numerous pigments were used, including *azzurro*, derived from lapis lazuli, to create the distinctive decorative sea detail. Rather audaciously, Fra Mauro places the Garden of Eden outside the map—on the frame, at the north-eastern corner (lower left)—rather than on the map itself, as was more typical of the period. (In the Walsperger map, for example, it lies in the far east, in Asia.) This scene was painted by Leonardo Bellini, a fifteenth-century painter of miniatures, and a member of the illustrious Bellini family that introduced Renaissance style to Venetian painting.

## PROVENANCE

First recorded in the sacristy of the church of San Michele di Murano, Venice, on 26 August 1460, the Fra Mauro *Map of the world* remained there until 1655, when it was moved into the monastery's library. After the Napoleonic dissolution of ecclesiastic guilds and communities in 1810, the Camaldolese monks left the island. In July 1811 the map was moved briefly to the Sansovino-designed Marciana Library, and in August 1811 went to the Sala del Maggior Consiglio in the Doge's Palace on Piazza San Marco. It was transferred in 1812 to the Sala dello Scudo in the Doge's Palace. In 1882 the map was assigned to the Archaeological Museum of Venice but, lacking exhibition space, it remained in the Doge's Palace. In February 1924 the map was formally transferred to the Marciana Library after the library's restoration, and registered with the inventory number 106173, but did not go on public display. It is usually displayed in the final room of the Sala Monumenti of the Marciana Library.

THE LOAN OF THE FRA MAURO MAP OF THE WORLD HAS BEEN GENEROUSLY SUPPORTED BY KERRY STOKES AC, NOEL DAN AM AND ADRIENNE DAN, NIGEL PECK AM AND PATRICIA PECK, DOUGLAS AND BELINDA SNEDDEN, AND THE EMBASSY OF ITALY IN CANBERRA.

## ANDREAS WALSPERGER (b. c. 1415)

*World map*, 1448

ink and pigment on vellum

BIBLIOTECA APOSTOLICA VATICANA, VATICAN CITY

### A BENEDICTINE MONK'S WORLD VIEW

The world map of Andreas Walsperger is a fascinating synthesis of traditions. In the lines at the foot of the map, Walsperger places Ptolemy first among his influences. He maps Asia's southern coast and labels the Indian Ocean islands of 'Iava insula' (Java) and 'Tapbana' (Taprobana). This ocean leads to an eastern sea. South is located at the map's top, while north-west Asia Minor is at the exact centre. Paradise is shown in the east as a fortress, enclosed by high walls and towers, from which the four biblical rivers flow. Walsperger evokes a fearsome south pole. Annotations tell us: 'Here the land is uninhabitable. And around this pole are found the most marvelous monsters.' Surrounding annotations name some of these fantastical creatures: those with one eye, others with one foot, those with faces in their chest, more with foxtails, and those with big lips or with big feet. The north pole is likewise inhospitable, and in the east (bottom left) is a man-eating monster.

PAL. LAT. 1362 B

## PETRUS ROSELLI (active 1445–1468)

*Sea chart of the Mediterranean*, 1465

ink and pigment on vellum

BRITISH LIBRARY, LONDON

### A CATALAN MERCHANT'S VIEW OF HIS MARKETS

The invention of the mariner's compass in the 1300s enabled coasts to be accurately mapped and ports to be recorded and located on portolan or sea charts. Portolan charts were constructed using compass lines, or 'rhumb lines', which allowed the navigator to keep a ship on a steady course. Such charts were centred on the Mediterranean and their primary purpose was to follow the coast and sequence of ports, while indicating nautical hazards in the process. This chart, one of a handful that survive by the Catalan chartmaker Petrus Roselli, is up to date on the state of Portuguese penetration of the west coast of Africa beyond the Atlas Mountains (which are shown). The chart's illustrations—depictions of seated rulers, armorial banners and the red used for some ports—informed merchants and seamen of the political loyalties of the ports they were planning to visit and indicated their relative importance.

EGERTON 2712

## CLAUDIUS PTOLEMY (c. 90–c. 168)

*World map*, in *Cosmographia* (Cosmography)

Ulm: Lienhart Holle, 16 July 1482

hand-coloured woodcut

BRITISH LIBRARY, LONDON

### BEYOND THE BOUNDARIES

The moveable type printing press, invented by Gutenberg in the mid-fifteenth century, became a powerful ally for European scholars seeking to revive ancient learning to challenge the medieval mindset. Ptolemy's *Geographia* (also known as *Cosmographia*), which circulated in manuscript in the west after its rediscovery in Byzantium around 1300, was first printed in 1475. This spectacular overview map was created by Nicolaus Germanus (c. 1420–c. 1490), thought to have been a Benedictine monk of Reichenbach Abbey in Bavaria. He uses Ptolemy's projection to show the world with curved meridians and parallels. This copy, the earliest in print to show the far north Atlantic, was owned by the famous collector Sir Hans Sloane (1660–1753), physician to three British monarchs.

IC.9303

## WILLEM JANSZ. BLAEU (1571–1638)

### *Celestial globe*

Amsterdam: 1602

brass, wood

AUSTRALIAN NATIONAL MARITIME MUSEUM, SYDNEY

### **BIRDS OF PARADISE**

In its era, Blaeu's celestial globe represented the most significant addition to European cosmography since Claudius Ptolemy, and the beginning of the golden age of Dutch maritime enterprise. The careful mapping of southern constellations was of great importance to fleets seeking to break Portuguese control over the sea routes to Asia. Blaeu's globe records the findings of expeditions led by Pieter Dirksz. Keyser and Frederik Pietersz. de Houtman in the 1590s, adding many stars and demonstrating the value of the Southern Cross to navigation. Blaeu's publication of new data on this globe placed him in the ranks of the leading globemakers and revealed a business acumen which was to see him establish the most successful commercial cartographic company of the seventeenth century.

00005756

## **DIOGO RIBEIRO (d. 1533)**

*Planisphere*, 1529

ink and pigment on vellum

BIBLIOTECA APOSTOLICA VATICANA, VATICAN CITY

### **THE WORLD ACCORDING TO SPAIN**

Throughout the fifteenth and early sixteenth centuries, Spain and Portugal were engaged in a keen struggle for control of the Pacific. This magisterial planisphere by Portuguese-born chart-and instrument-maker Diogo Ribeiro dates from the year the two nations settled their differences in the Treaty of Saragossa, whereby Spain gave up any right to the Moluccas for 350,000 ducats, to be paid to Portugal. The map, which carves up the world between the crowns of Spain and Portugal, is the most richly decorated surviving work of one of the Spanish crown's greatest mapmakers of the 1520s.

CARTE NAUTICHE BORGIANO III

## *The Gilt Globe*

Germany?, c. 1527

gilded copper, wooden stand

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### RECONCILING COLUMBUS AND PTOLEMY

Originally suspended by a string passed through the north and south poles, the *Gilt Globe* is one of an important series of globes and cordiform maps. Some early post-Columbus maps and globes, attempting to reconcile Ptolemy's knowledge of Asia with Columbus' discoveries, had depicted the Americas as having a coastline of unknown longitudinal width. After Magellan's 1519–1522 voyage, several cartographers, including the unknown maker of this globe, concluded that the Americas were an extension of Asia rather than a separate continent. Interestingly, the new American discoveries are generally depicted more accurately than the long-known Ptolemaic lands. For example, the eastern coast of the Americas is very recognisable, while Sumatra—labelled 'Taprobana'—has the wrong shape and orientation.

DÉPARTEMENT DES CARTES ET PLANS, GE A 333 (RÉS)

*New Guinea*, from **CORNELIS DE JODE**,

*The Mirror of the World*

Antwerp: Arnold Coninx, 1593

hand-coloured etching

PETHERICK COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

### **RETHINKING THE SOUTHERN CONTINENT**

With its depiction of a landmass to the south of New Guinea, this little map has been considered by some to be the first map of Australia. It was published in the atlas of Cornelis de Jode (1568–1600), an engraver who expanded his father Gerard's atlas. Gerard, also an engraver and printer, was a rival to the more successful Abraham Ortelius. In style, this map owes something to the Dieppe school. The text below *Nova Guinea* states that it is not known whether *Terra Australis* is an island.

MAP RM 389

## JEAN ROTZ (c. 1505–after 1560)

*World map*, in *The Boke of Idrography*, 1542  
ink and pigment on parchment

BRITISH LIBRARY, LONDON

### HENRY VIII'S ROTZ ATLAS

French hydrographer Jean Rotz from Dieppe presented this celebrated volume to Henry VIII in 1542, self-consciously designing it to be worthy of comparison with the king's illuminated manuscripts. The gift helped confirm Rotz's reputation, and indicated his good intentions. In recognition of his talent and achievements, Rotz was appointed royal hydrographer. A magnificently decorated world atlas, and one of the greatest Renaissance atlases, the *Boke* comprises 16 sheets of vellum containing 11 regional maps and this world map. A vast 'Londe of Java' extends far to the south (right hemisphere) and invites speculation about the pre-Dutch discovery of New Holland. Historically, this map has attracted most attention for its inclusion of an extensive empty land separated from Java by a narrow channel.

ROYAL 20.E.IX, FF.29V-30

## ORONCE FINE (1494–1555)

*World map*, in *The New World of Countries and Islands Unknown to the Ancients*

Paris: Apud Galeotum a Prato, 1532  
woodcut

PETHERICK COLLECTION (OVERSEAS RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

### TERRA AUSTRALIS NOT YET KNOWN

One of the most striking and influential sixteenth-century world maps, Oronce Fine's sophisticated double cordiform map illustrates a collection of travel accounts. By using geometric principles to reduce the spherical earth to two dimensions, Fine's projection became a model for cartographers before Mercator's projection came to dominate mapping. Fine's map is similar to various contemporary maps and globes, including the c. 1527 *Gilt Globe*. Using ancient, corrupted sources to inform his depiction of a great southern continent, Fine shows a large promontory, 'Regio Patalis' (Region of Patala), attached to Terra Australis. His map may have influenced the Dieppe maps with their intriguing inclusion of 'Jave la Grande' as part of the southern continent.

RBQ 910.8 N945

## GERARD MERCATOR (1512–1594)

*A new and augmented representation of the world  
amended for the use of navigation, 1569*  
copperplate engraving

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### THE MERCATOR PROJECTION

Flemish cartographer Gerard Mercator's groundbreaking projection established navigational concepts which eventually came into general use. The theoretical principles that lay behind it allowed the global landmass to be represented as accurately as possible, yet in a manner that was still of use to navigators. The problem of transposing lines of navigation ('rhumb lines') from the surface of a sphere to a sheet of paper had challenged cartographers since the rediscovery of Ptolemy's *Geography*. Mercator's solution was to increase the degrees of latitude from the equator to the poles, allowing the rhumb lines to intersect all the meridians (lines of longitude) at the same angle. The course of a ship following a constant compass direction could then be accurately drawn. Mercator's fame rests largely on this revolutionary chart—the first one constructed using his projection.

DÉPARTEMENT DES CARTES ET PLANS, GE A 1064 (RÉS)

*Harleian or Dauphin map*, c. 1547  
ink and pigment on vellum

BRITISH LIBRARY, LONDON

### THE MYSTERIOUS 'IAVE LA GRANDE'

The *Harleian or Dauphin map* was prepared during the reign of François I of France (1515–1547), perhaps for his son the Dauphin, who later became Henri II, and whose royal arms it bears. The map depicts a new world that awaited maritime enterprise at a moment when Normandy had become the centre of trade with Brazil and the East Indies. It is one of several similar maps known to have been drawn in the French port of Dieppe in the mid-1500s, and its most outstanding feature, a huge landmass south of Indonesia, is named 'Iave la Grande'. The rediscovery of the *Harleian map* in the 1700s ignited a controversy about the mapping of Australia. As the noted British hydrographer Alexander Dalrymple observed in 1786, 'The East Coast of New Holland, as we name it, is expressed with some curious circumstances of correspondence to Captain Cook's MS.' Dalrymple drew the conclusion that Cook had apparently not been the first to chart the east coast of Australia.

ADDITIONAL 5413

## JOHANNES HONTER (1498–1549)

*The Southern Constellations*, 1541

Basel: H. Petri, 1541

woodcut

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### A MATTER OF PERSPECTIVE

Johannes Honter's celestial maps of the poles transformed the way cartographers and navigators measured the skies. *Imagines constellationum, Australium* (The Southern Constellations) was designed to meet growing interest in the study of the newly discovered constellations. Honter included graticules (grids of parallels and meridians), acknowledging the need for more accurate representation of coordinates in celestial navigation. In another key departure from earlier celestial charts, constellations were shown from a geocentric perspective. Prior to the Reformation, depictions of the Greek constellations were drawn as if the viewer was looking back to the earth from a godlike perspective. Honter's geocentrism was quickly adopted by other cartographers, a development that helped to standardise celestial measurement.

MAP RM 4340

## HEINRICH BÜNTING (1545–1606)

*World map*, from *Cosmographia Universalis*

(A complete cosmography)

Magdeburg: P. Donat, A. Kirchner, 1581

woodcut

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### WHERE IN THE WORLD WAS INDIA SOUTH?

This map by German theologian Heinrich Bünting appears to show a seemingly accurate depiction of the west coast of Australia more than a quarter of a century before the first confirmed charting of the Australian coastline. The appearance of the Australian continent, here named 'India Meridionalis', has given rise to speculation that it reflects knowledge of an earlier discovery, perhaps made by Portuguese explorers. In the year this map was published, Philip II, by then King of Spain and Portugal, issued a decree that India Meridionalis be incorporated into the Portuguese crown. However, despite mounting several expeditions, the Portuguese were unable to find it.

MAP RM 2430

**ANDREA CORSALI** (active c. 1516)

*Letter to Giuliano de Medici, 1516*

ink on vellum

BRUCE & JOY REID FOUNDATION,  
STATE LIBRARY OF NEW SOUTH WALES

DEPOSITED BY DR BRUCE REID ON BEHALF OF  
THE BRUCE & JOY REID FOUNDATION, OCTOBER 2003

### **THE SOUTHERN CROSS REVEALED**

The southern constellation Centaurus was included among those listed by ancient astronomers, but until Corsali's expedition of 1515 the constellation Crux, or Southern Cross, was treated as undefined stars near the centaur's rear hooves. Corsali, a confidential agent in the service of Giuliano di Piero de Medici of Florence, reported his observations during a Portuguese voyage to India. In this letter Corsali described for the first time the distinctive shape of the constellation—'this crosse is so fayre and bewtiful'—in effect, naming it. Though not officially named until 1679, the constellation quickly came to play a very important role. Since the southern sky lacks an easily visible pole star, Crux became essential for navigators. It can be easily located from its relationship to the two 'pointer' stars Alpha and Beta Centauri, located on the forelegs of Centaurus.

SAFE 1/239

## C. JULIUS HYGINUS (c. 64 BC–AD 17)

*Centaurus*, in *Poetica Astronomica*

Venice: Erhard Ratdolt, 1485

woodcut

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

### STAR-MAPPING

The *Poetica Astronomica*, an assemblage of myths for each of the constellations, was first published in 1482, with illustrations by the Venetian printmaker Erhard Ratdolt (1442–1528). The first printed work ever to set out the constellations, it began a process of star-mapping that has continued for centuries. The text describes 47 of the 48 Ptolemaic constellations, primarily outlining the Greek and Roman mythology surrounding each. The southern constellation Centaurus was listed by Ptolemy in AD 150; however, until Andrea Corsali's expedition of 1515, the Southern Cross was treated as undefined stars beneath the centaur's hooves.

RBRS NK 10465

## JOHANN BAYER (1572–1625)

*Overview of the southern skies*, in *Uranometria*  
Augsburg: Christopher Mangus, 1603  
engraving and letterpress

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### MEASURING THE SOUTHERN SKIES

Bayer's *Uranometria* shows 12 constellations unknown to the ancient Greeks, and contains the first published chart based on voyages made to the East Indies. With its beautiful copperplate engravings by Alexander Mair, Bayer's atlas was the last of the great pre-telescopic celestial atlases, yet it included many innovations. For example, it portrayed the constellations as maps to measure the sky, not merely as pictures corresponding to mythology. The basis of the atlas was the catalogue of 777 stars recorded by the Danish astronomer Tycho Brahe, to which Bayer added a further 1,000 stars he had observed. Bayer's classification system expressed the magnitude of each star from first to sixth order, and for the first time adopted the method of using Greek letters to pick out each constellation.

MAP RA 307

## ABRAHAM ORTELIUS (1527–1598)

*The East Indies*, in *Theatrum Orbis Terrarum*

Antwerp: Radaeum Gandensem, 1575

hand-coloured copperplate engraving

MITCHELL LIBRARY, STATE LIBRARY OF NEW SOUTH WALES, SYDNEY

### THE FIRST MODERN ATLAS

In 1570, for the first time, all the elements of a modern atlas were brought together. Abraham Ortelius, a Flemish cartographer and geographer, established a map-selling business in Antwerp, and was part of a new school of mapmaking in the Low Countries that was to dominate commercial cartography for the next 150 years.

*Theatrum Orbis Terrarum* consisted of a collection of uniform map sheets and text bound to form a book for which copper printing plates were specifically engraved. Published over the next 40 years, the Ortelius atlas is sometimes referred to as the embodiment of sixteenth-century cartography. The map of the East Indies included in this edition of 1575 was the template for many maps of the region to follow, and included glimpses of the fabled southern continent, named 'BEACH pars continentis Australis'.

MRB/X912/7C (16TH CENTURY)

## JAN HUYGEN VAN LINSCHOTEN (1563–1611)

*The Moluccan Islands, in His Discours of Voyages  
into ye Easte & West Indies: Divided into Foure Books*

London: John Wolfe, 1598

copperplate engraving

PETHERICK COLLECTION (OVERSEAS RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

### THE INDIAN OCEAN WORLD

Linschoten's *Itenerario*, an entertaining chronicle first published in Amsterdam just before the Dutch began their commercial expansion across the globe, stimulated European geographical curiosity and awareness of the outside world. An energetic collector of stories, Linschoten gave detailed first-hand accounts of Portuguese navigation in the Indies that were to prove crucial to Dutch expansionism. He pointed to the fragility of the Portuguese administration, including its lack of control of the rising markets in Java, which would become the initial focus of Dutch power in the East. Crucially, Linschoten disclosed trade routes and other information about access to the spice trade that until then had been carefully guarded by the Portuguese.

RBQ 910.4 L759

## **DIOGO HOMEM (1520–1576)**

*Chart of the Pacific Ocean*, from *Portuguese Nautical Atlas*, c. 1558  
ink and pigment on vellum

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### **DIOGO HOMEM'S ATLAS: THE AMERICAS**

This splendidly decorated portolan chart was originally part of an atlas compiled by the Portuguese cartographer Diogo Homem. Exiled for murder, Homem worked as a cartographer in Venice and London, where he created this work. The oldest surviving portolans were charts of the Mediterranean dating to the 1200s. By the 1500s they were recording the latest encounters with Africa, the Americas, and Asia and the Pacific. Here we see the Americas, which with the exception of Brazil were Spanish possessions after Columbus' voyages of the 1490s. The map is clearly unfinished, as is evident from the incomplete Spanish coats of arms and the scale on the left.

DÉPARTEMENT DES CARTES ET PLANS, GE C 5086 (RÉS), F.8

## DIOGO HOMEM (1520–1576)

*Chart of the North Indian Ocean, China Sea and part of the Pacific Ocean, from Portuguese Nautical Atlas, c. 1558*  
ink and pigment on vellum

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### DIOGO HOMEM'S ATLAS: SOUTH-EAST ASIA

A companion to the adjacent chart, this relatively unadorned view of south-east Asia is from the same atlas. From about 1460, Portuguese mariners relied upon celestial navigation and some basic instruments to help compute their distance from Lisbon. They first crossed the equator around 1470, and rounded the Cape of Good Hope in 1488, establishing trading posts in India and Ceylon (Sri Lanka). Malacca was seized in 1511, and Portuguese influence soon extended throughout present-day Indonesia and north to China. This map represents the extent of Portuguese influence up to the 1590s, when the Dutch first emerged as a threat to Portugal's mercantile interests.

DÉPARTEMENT DES CARTES ET PLANS, GE C 5086 (RÉS), F.5

## ABRAHAM ORTELIUS (1527–1598)

*New world map*, 1564  
copperplate engraving

BRITISH LIBRARY, LONDON

### ORTELIUS' GREAT WORLD MAP

This magnificent eight-sheet wall map is one of only two known examples in the world. In it, Ortelius attempts to take stock of all the discoveries then known by using a heart-shaped or cordiform projection to render the world on a flat surface. The modern outlines of the Americas, Africa and East Indies are broadly recognisable. The map also features along its lower edge an enormous and speculative southern continent, which Ortelius variously describes, in three text panels, as 'the country of Locach' or 'Zanzibar' ('on the strength of the assumptions of the Venetian Marco Polo') or 'Psitacorum Regio'—'The land of the parrots'.

MAPS C2.A.6

## PEDRO FERNANDES DE QUEIRÓS (d. 1615)

*Memorial to Philip III of Spain*

Madrid: P.F. de Queirós, 1608

engraving

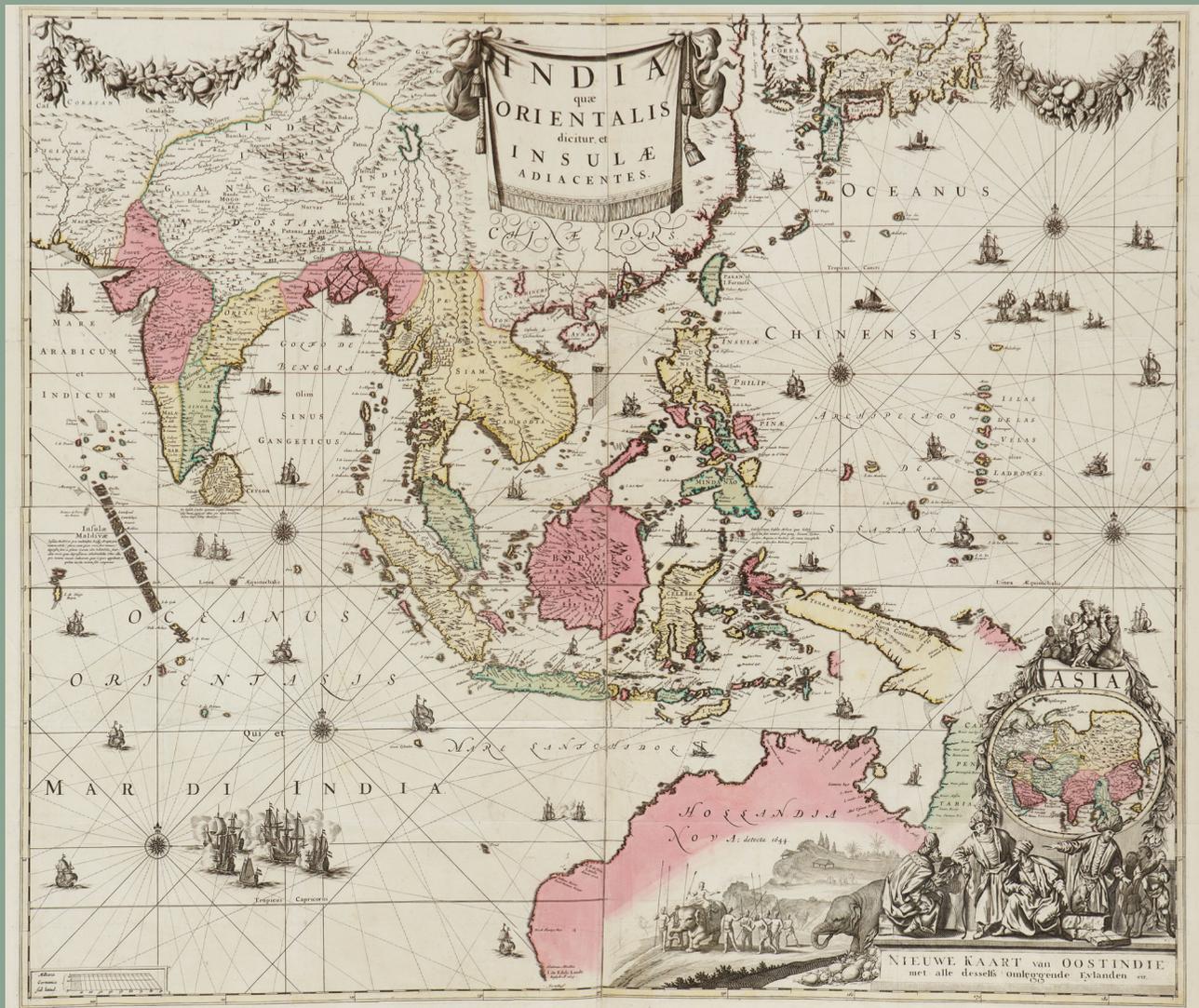
AUSTRALIAN RARE BOOKS, NATIONAL LIBRARY OF AUSTRALIA

### AUSTRIALIA DEL ESPIRITU SANTO

Queirós was the chief pilot on several Pacific Ocean expeditions that set out from Peru between 1595 and 1606. During these voyages, he became convinced he had discovered a great southern continent which extended from New Guinea to the Straits of Magellan, and he tried to persuade the Spanish Crown to colonise it. In this memorial, or memorandum, Queirós defends his argument for further exploration and colonisation against claims that the Crown was already overextended and could not afford to expend any more time and money on the enterprise.

RBRS N 919.4041 Q4

# THE DUTCH GOLDEN AGE



*Lose Yourself in the World's Greatest Maps*

## HESSEL GERRITSZ (c. 1581–1632)

*Map of the Pacific Ocean*, 1622

ink, pigment, gold on vellum

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

### FOR THE DUTCH REPUBLIC, THE GREAT PACIFIC

This magnificent map painted on vellum is the first to show any part of Australia. Mustering all the available information on the Pacific, Gerritsz evokes the history of its discovery, with the portraits of Vasco Núñez de Balboa, Ferdinand Magellan and Jacob Le Maire overlooking an immense seascape. Recent discoveries, including the Korean peninsula, California and the north coast of Australia, are in evidence, albeit at the margins. While Ptolemy and his Renaissance successors underestimated the size of the Pacific, Gerritsz deliberately overcompensates, giving full expression to what is clearly a vast ocean. Gerritsz conveys the steady progress and power of the Dutch fleet, but the incomplete outlines of nearly all the lands depicted make it clear there is much left to do. This chart was among the seizures made by the army of Napoleon when he annexed the kingdom of Holland in 1810.

DÉPARTEMENT DES CARTES ET PLANS, SH, ARCH. 30

## *Java Sea, 1700–1750*

ink and pigment on vellum

KERRY STOKES COLLECTION, PERTH  
(HOUSED AT THE NATIONAL LIBRARY OF AUSTRALIA)

### **A RARE CHART FROM THE SPICE ISLANDS**

The VOC's burgeoning spice trade in the early 1600s led to the need for a mapmaking workshop at its eastern capital, Batavia (modern Jakarta), where this rare and detailed chart was made. Up to 40 draughtsmen, supervised by chief mapmaker Paulus Paulusz (active 1720–1747), were stationed in Batavia. Paulusz was responsible for equipping fleets sailing in Asian waters with navigational tools and charts. This chart provides critical navigational information about the many straits of the Java Sea. The equator is shown above the scale bar, which is marked off in German miles. The design of the decorative compass rose allows us to attribute the chart to the Batavian workshop.

MAP RM 4334

ISAAK DE GRAAF (1668–1743)

*From the Cape of Good Hope to the Sunda Strait, 1745*

ink and pencil on vellum

KERRY STOKES COLLECTION, PERTH  
(HOUSED AT NATIONAL LIBRARY OF AUSTRALIA)

### A JOURNEY TO THE EAST INDIES

Despite hundreds of voyages undertaken by the Dutch from Europe, around Africa, to Asia, few of the working charts used aboard ship have survived. Each ship departing Texel, the port of Amsterdam, carried with it a range of instructions, charts and instruments. This untitled chart was used to mark the entire course across the Indian Ocean to Ceylon, and on to Java. Inscribed dates identify the voyage as that of the *Diemermeer*, under the command of Christiaan Boord, in 1745. The pencilled tracks clearly show how Boord, like other skippers before him, took care to record his progress, including making observations on the weather and recording the daily position of the ship. They depict a routine voyage from Africa to the East Indies, and reveal how difficult it was to accurately determine position in the period before chronometers.

MAP RM 4332

## THE BATAVIA

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In October 1628, the VOC ship *Batavia*, under the command of François Pelsaert (1591?–1631) and laden with goods, treasure and 316 passengers, soldiers and crew, left Holland for Batavia (Jakarta). On 4 June 1629, the ship ran aground on a reef in the Houtman Abrolhos, off the Western Australian coast. Forty people drowned, and the survivors sought refuge on nearby coral islands. Pelsaert and 46 others set sail for Batavia in the ship's longboat to seek help. In their absence, the ship's undermerchant, Jeronimus Corneliszoon began a terrifying campaign of torture, rape and massacre.

When Pelsaert returned to the wreck three months later, less than half of the nearly 270 people left behind remained alive. More than 110 men, women and children had been murdered by Corneliszoon's followers. The mutineers were immediately tried, and the ringleaders sentenced to death and hanged.

Research into the *Batavia's* final resting place by historian Henrietta Drake-Brockman in the 1950s ultimately led to thousands of items being recovered from the wreck, including navigational instruments, pewter tableware and a large quantity of silver coins.

FRANÇOIS PELSEAERT (1591?–1630)

*The Unlucky Voyage of the Ship Batavia*

Utrecht: Lucas de Vries, 1649

copperplate engraving

AUSTRALIAN RARE BOOKS, NATIONAL LIBRARY OF AUSTRALIA

### SHIPWRECKED

The story of the *Batavia* remained largely unknown outside of the VOC archives until Amsterdam publisher Jan Jansz published the first adaptation of Pelsaert's journal in 1647. The book was immensely popular and spawned a number of 'bootleg' editions, such as this one by Lucas de Vries, a bookseller from Utrecht. The text describes the ship's collision with the reef, the voyage to Batavia and the subsequent rescue mission, with the largest part reserved for the interrogation, torture, sentencing and execution of the perpetrators.

RBRS N 919.412 P392

*Two candle sticks from the wreck of VOC ship Batavia, 1628*

brass

KERRY STOKES COLLECTION, PERTH

*Four silver cobs (coins) from the wreck of the VOC ship Vergulde Draeck (Gilt Dragon), c. 1650*  
silver alloy

KERRY STOKES COLLECTION, PERTH

*Bellarmino jug from the wreck of the VOC ship Vergulde Draeck (Gilt Dragon), c. 1650*  
ceramic

KERRY STOKES COLLECTION, PERTH

### **THE VERGULDE DRAECK**

In 1656, the *Vergulde Draeck* became the second VOC ship wrecked on the Australian coastline. Of the 193 people on board, only 75 made it ashore. Seven men set sail for Batavia on a rescue mission, but when they returned two months later, they could find no trace of the survivors. The resting place of the wreck was finally found in 1963. It yielded many treasures, including a large quantity of gold and silver coins and several German bellarmine jugs.

## JETSO VAN VOS (1771–1827)

*VOC ship's log*, c. 1794

ink on paper

KERRY STOKES COLLECTION, PERTH

### FINAL DAYS OF THE VOC

This manuscript log of one of the last VOC voyages from Batavia in the East Indies to the Cape of Good Hope is attributed to a lieutenant on the English-built VOC ship *Mentor*. The ship and another vessel, *Dordwijk*, succeeded in reaching the Cape, but were subsequently captured by the English at St Helena in May 1795 while en route to the Netherlands. The log reveals the day-to-day life on board a VOC ship just before the new French revolutionary government of the Netherlands dissolved the company in December 1795. It gives details of the armaments, stores and people carried (35 European and 29 Javanese crew members plus one prisoner on the *Mentor*), and notes the ship's position and bearing and the weather it encountered. A skull and an hourglass in the margin signal the death of crew members, and the log records their burial at sea and the cleaning of the ship afterwards.

*VOC bond for 12,000 gulden, 1651*  
ink and print on handmade paper

KERRY STOKES COLLECTION, PERTH

### **THE FINANCIAL HEART OF THE VOC**

At the heart of the relationship between shareholders and the VOC was the bond, a form of agreement between groups of citizens and the VOC chambers to fund voyages and maintain its administrative and military infrastructure. The cost of mounting voyages to the East Indies was high, though such was the expectation for trade with Asia that nearly every merchant and well-to-do citizen in the Dutch Republic would have had some investment in the VOC. The bond certificate issued by the Rotterdam chamber for 12,000 guilders (approximately US\$1 million in today's money) was signed on 30 September 1651 by one Hendrik Rammelman, a prosperous wine merchant and director of the chamber. Rammelman accepted the pledge on behalf of the signatories, to be paid to him within 12 months. There were few defaulters.

*VOC ceramic blue and white bowl (with lid), late 1700s*  
porcelain

KERRY STOKES COLLECTION, PERTH

*VOC Arita bowl, 1680*  
porcelain

KERRY STOKES COLLECTION, PERTH

### **EXPORTED PORCELAIN**

The VOC began exporting porcelain from China at the beginning of the seventeenth century, but with the upheaval surrounding the transition from the Ming to Qing dynasties (1620–1671) production practically ceased and the VOC turned to Japan to fulfil orders for oriental porcelain. By 1658, several factories between Arita and Nagasaki were producing Chinese-style underglaze blue porcelain for export, including these monogrammed pieces intended for the residences of VOC officials. The porcelain was widely imitated, particularly in the Dutch city of Delft.

## CORNELIS DANCKERTS (1561–1634) and MELCHIOR TAVERNIER (1594–1665)

*Map of the entire world*, 1630  
hand-coloured engraving

KERRY STOKES COLLECTION, PERTH

### THE DUTCH DISCOVERIES, AT A SAFE DISTANCE

The discoveries of Jan Carstenszoon, in command of the *Pera* and the *Arnhem* in 1623, began to appear on Dutch world maps within a few years, though only on a small scale. The first known representation was that printed by Danckerts and Tavernier in 1628. This impressive wall map is known in only a few surviving examples. Significantly, it marks the names of the places Carstenszoon mapped when he revisited the discoveries of Willem Janszoon in the *Pera*, naming the land 'Carpentier'. The outline of Terre Australle Inconue is still included on the map, with the strong suggestion that the places discovered in Australia's north were part of the old southern continent. The survey conducted by Carstenszoon's deputy, Willem Joosten van Colster, in the *Arnhem* is omitted. The results of this survey, which mapped the north-eastern extremity of Arnhem Land and the Wessel Islands, were excluded from world maps until after Abel Tasman's northern Australian voyage of 1644.

**HESSEL GERRITSZ** (c. 1581–1632)

*Chart of the Malay Archipelago and Australia*

Amsterdam: Hessel Gerritsz, 1618–1628

hand-coloured engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### **AUSTRALIA—HARTOG TO TASMAN**

Gerritsz' chart places the Dutch Australian discoveries in their south-east Asian context, for the first time on a printed map. Although the chart is dated 1618, much later discoveries than those of Hartog are shown. The upper part of the chart shows the Malay archipelago, essentially modern-day Indonesia and Malaysia, in clear outline. The chart covers a region too far west to include New Guinea, or the Dutch discoveries on Cape York Peninsula, but the discoveries made in western and southern Australia between 1618 and 1628 are clearly shown. Given the problems navigators faced grappling with longitude, it is remarkable how near Gerritsz' coastlines are to the truth. It is thought that Abel Jansz. Tasman carried a copy of this map on his voyage of 1642–1643.

MAP RM 750

## HESSEL GERRITSZ (c. 1581–1632)

### *Chart of Eendracht Land*

Amsterdam: Hessel Gerritsz, 1627

hand-coloured engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### THE LAND OF THE *EENDRACHT*

This large-scale chart by Hessel Gerritsz provides a more detailed representation of all those parts of the western coast of Australia that had been surveyed by the Dutch up to the early 1620s. Based on the journals and drawings of ship's officers, the chart was meant for the use of the VOC. However, it gives us, for the first time in recorded history, a depiction of the west coast of Australia emerging from the Indian Ocean. With north on the left-hand side, the chart records all the earlier discoveries from Cape Leeuwin to the North West Cape, from those of Dirk Hartog in 1606 to the first English sighting of the coast by the English ship *Trial* under the command of John Brooke in 1622.

MAP RM 749

## ABEL TASMAN (1603–1659)

*Bonaparte Tasman map*, 1644  
ink on Japanese paper

MITCHELL LIBRARY, STATE LIBRARY OF NEW SOUTH WALES, SYDNEY

### TASMAN'S LEGACY

Named for its previous owner, Napoleon's great-nephew, Prince Roland Bonaparte, this chart derives from maps drawn during Tasman's 1642–1643 and 1644 voyages. One of the only surviving records of the second voyage, which aimed to investigate the existence of a passage between New Guinea and Australia, the map details Tasman's 1644 route along New Guinea's south coast and Australia's north coast. The voyage was ultimately unsuccessful: Tasman failed to find a way through, mistaking Torres Strait for a bay. However, he made a significant contribution by charting Australia's northern coastline, even if the voyage left a tantalising gap where Australia's east coast should have been.

ML863

## PIETER GOOS (c. 1616–1675)

### *East Indies navigation chart*

Amsterdam: Johannes van Keulen, c. 1690  
engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### **A COMPLETE SURVEY OF DUTCH EXPANSION IN THE EAST INDIES**

Pieter Goos' sea chart is among the first to incorporate Abel Tasman's discoveries in Australia. It is drawn on a Mercator projection designed for navigation, while the cartouche makes mention of the increasing degrees of latitude (*Wassende-Graade*), which ensured that compass courses were straight lines. The chart provides a complete overview of the East Indies, showing the coastline of Australia as surveyed by Tasman, including both voyages of exploration. Of particular interest, off-shore soundings have been added near present-day Geraldton, Western Australia, where several Dutch ships were wrecked, including the *Batavia*. The coastal details were taken from an earlier manuscript by Hessel Gerritsz, here added to a printed map for the first time.

MAP RM 2215

## JOHANNES JANSSONIUS (1588–1664)

*Wind map*, in *Atlantis Majoris*

Amsterdam: Johannes Janssonius, 1657

hand-coloured engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### THE FIFTH PART OF THE WORLD

Janssonius' *Atlas Novus*, published in six volumes between 1657 and 1662, included a new fifth volume (*Atlantis Majoris Quinta Pars*) for all the coastal regions of the Americas and Asia. The Australian discoveries are included on a map of the Indian Ocean. *Atlantis Majoris* was a major step both in bringing the Dutch mapping of the East to a broader public and in the competition between the Amsterdam publishers Blaeu and Janssonius for supremacy in the cartographic markets of Europe. Exquisitely coloured, the map *Tabula anemographica seu pyxis nautica* (Wind map, or mariner's compass) is a detailed compass rose with 32 points, surrounded by wind heads representing various races and by the four seasons.

MAP RA 327

## DUTCH WALL MAPS



Large-scale highly decorative wall maps such as these were mostly found in the business houses and homes of wealthy Dutch businessmen as an expression of status. Apart from providing cartographic, political and historical information, they symbolised the affluence and intellectual curiosity of their owner. They were also immortalised in paintings by artists of the age, such as the renowned Dutch master Johannes Vermeer, who specialised in domestic interior scenes. Their inclusion was a visual device intended to convey the power and influence of the Dutch Republic.

The National Library of Australia has recently acquired another example of these rare maps. Joan Blaeu's magnificent *Archipelagus Orientalis, sive Asiaticus* (Eastern and Asian archipelago), dating from 1663, is the centrepiece of the National Library's Map Treasures exhibition, currently on display next door in the Treasures Gallery.

**JOHANNES LOOTS (1665–1726) and  
ROMEYN DE HOOGHE (1645–1708)**

*Unfinished wall map of the world, eastern hemisphere*

Amsterdam: Johannes Loots, c. 1707–1708

engraving

KERRY STOKES COLLECTION, PERTH

**AN UNFINISHED BEAUTY**

This is the only known example of a rare collaboration between the celebrated Dutch artist De Hooghe and the Amsterdam engraver and publisher Loots. The map depicts the eastern hemisphere, emphasising the vast operations of the VOC. While the engraving is complete, parts of the etched decorative border still need to be intensified, and the lower right corner remains incomplete. ‘Australis Incognita’, which once dominated the region below Asia in maps, has here receded to become a mere name on an empty Antarctic circle.

## JUSTUS DANCKERTS (1635–1701)

*Wall map of the East Indies*, 1670–1710  
hand-coloured engraving

KERRY STOKES COLLECTION, PERTH

### THE GRAND CANVAS

The spectacular rise of Dutch maritime power in the seventeenth century required an expansive canvas, and the wall map, designed for viewing in palaces, grand homes and public buildings, allowed the viewer the greatest possible visual panorama. Few large wall maps have survived. This map of the East Indies is one of only two remaining examples worldwide. Danckerts' map of the East Indies admirably demonstrates the extent of Dutch sea power in the mid-seventeenth century. The Republic's eastern trading domain is tangible, with a fleet powering across the Indian Ocean, and its ships and ports in evidence from India to Japan. By the late 1600s, the Dutch exploration of Australia was all but at an end, while the appearance of elephants on the Australian landmass can only be wishful thinking.

## HENRICUS HONDIUS (1597–1650)

### *Polus Antarcticus*

Amsterdam: Hondius, 1641

hand-coloured engraving

TOOLEY COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

### ANTARCTIC WORLD VIEW

Hondius' polar view, with its radical new projection and aesthetic appeal, represents a high point in Dutch commercial cartography. In its decorative elements and mapping, it is a mix of early myths about a southern continent and the latest discoveries. By isolating Australian and southern Pacific discoveries from the Asian landmass, *Polus Antarcticus* drew attention to the Dutch exploration of Australia and New Zealand as an essential element in understanding world geography. It was also the first map of the Antarctic area to show discoveries in the southern polar region.

MAP T 727

## HENDRICK DONCKER (1626–1699)

*Indian Ocean, in Sea Atlas*

Amsterdam: Hendrick Doncker, 1659

hand-coloured engraving

PETHERICK COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

### ‘LOVERS OF PRAISEWORTHY SEA-NAVIGATION’

The instrument-maker and publisher Hendrick Doncker was the first to produce a successful commercial atlas of worldwide charts. In so doing, he exploited his position as a supplier of maritime equipment to differentiate himself from other chart-sellers, claiming a degree of accuracy that surpassed his rivals. In this, the only surviving example of the first edition, there is one map of relevance to the Dutch charting of Australia. *Mar di India* (Indian Ocean), first issued by Janssonius in 1650, was reissued by Doncker for his sea atlas. On this map, the Australian continent bears the name ‘Terra del Zur’ (South Land), though soon most Dutch maps would bear the name ‘Hollandia Nova’ (New Holland). It is remarkable, given Doncker’s reputation for keeping his maps up to date, that the discoveries of Tasman between 1642 and 1644 are not shown.

MAP RA10

## ABEL TASMAN (1603–1659)

*The 'Huydecoper Journal'*, 1642–1643  
ink

MITCHELL LIBRARY, STATE LIBRARY OF NEW SOUTH WALES, SYDNEY

### TASMAN'S JOURNAL

In 1642 Anthony van Diemen, governor-general of the Dutch East Indies, instructed Tasman to lead a voyage of discovery south, to map the southern lands encountered, and to make contact with any inhabitants. On this first voyage, Tasman mapped the coast of south-west Tasmania, the west coast of New Zealand, and the Tonga and Fiji island groups, thus becoming the first European to reach Tasmania and New Zealand. Compiled from Tasman's voyage journal, this manuscript contains the earliest known chart of New Zealand and six coastal drawings executed after he claimed formal possession of Van Diemen's Land for the Dutch.

SAFE 1 / 72



## JOHN THORNTON (c. 1641–1708)

*A draught of the coast of New Holland, and parts adjacent*

London: Printed by John How, for the Author, 1703

engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### THE FIRST DETAILED MAP

English interest in ‘Terra Australis incognita’ was spurred by the success of William Dampier’s 1697 book, *A New Voyage Round the World*. In 1699, the Admiralty commissioned Dampier to explore the east coast of New Holland. Entering Shark Bay on 16 August, he conducted a survey of the bay and a detailed assessment of the unusual environment. The inset chart of ‘Sharks Bay’, published in the first complete English guide to eastern sea navigation, John Thornton’s *The English Pilot: The Third Book*, represents the first detailed English mapping of any part of the Australian coast.

MAP RM 3903

## MELCHISÉDECH THÉVENOT (c. 1620–1692)

*Map of New Holland, from Account of Diverse Curious Voyages,*  
volume 1

Paris: Jacques Langlois, 1663

hand-coloured engraving

REX NAN KIVELL COLLECTION (MAPS),  
NATIONAL LIBRARY OF AUSTRALIA

### **'TERRE AUSTRALE', EAST OF NEW HOLLAND**

The map published in 1663 by French diplomat and scientist Melchisédech Thévenot kept New Holland in the popular imagination, and was referred to in Matthew Flinders' account of his voyage over a century later. Thévenot's map, based on the wall map *Archipelagus Orientalis, sive Asiaticus* by the Dutch cartographer Joan Blaeu neatly summarised the Dutch mapping of Australia, and was designed to encourage French curiosity in the extent of the new continent, especially the unexplored east. Included in a volume of travel stories, the map also signalled British interest in the Pacific from Dampier onwards. Thévenot chose to divide the western side of the continent from the vast undescribed expanse to the east, which he gave the French appellation 'Terre Australe'—effectively licensing renewed exploration of the area by the British, French and other successors to the Dutch East Indies.

MAP NK 2785

*Mariner's callipers*, c. 1650  
brass, copper and steel

REX NAN KIVELL COLLECTION (PICTURES),  
NATIONAL LIBRARY OF AUSTRALIA

### **DAMPIER'S CALLIPERS**

Mariner's callipers—technically, a calliper compass—were used by navigators to measure distances on charts. This pair is believed to have belonged to William Dampier, who was renowned for his innovative approach to navigation. He is known to have kept an extensive onboard reference library and to have made systematic observations of currents, tides and winds, which contributed substantially to the development of a more scientific approach to navigation.

NK 6442

**HERMAN MOLL** (1654–1732)

*A map of the world*, in **WILLIAM DAMPIER**,  
*A New Voyage Round the World*  
London: James Knapton, 1697  
engraving

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

### **DAMPIER'S TRAVELS**

Between 1679 and 1691, William Dampier (1652–1715) travelled the world on buccaneering voyages in the Caribbean and the Pacific. And in early 1688 he was part of the first documented English landing on Australian soil. This first edition of his extremely popular account of his travels is open at a world map by Herman Moll which traces Dampier's voyage in the *Cygnets*. In this work, Dampier notoriously describes Australia's Indigenous inhabitants as 'the miserablest People in the world'. His account inspired Jonathan Swift's *Gulliver's Travels*, which also featured maps drawn by Moll.

NK 1509

**DIDIER ROBERT DE VAUGONDY** (c. 1723–1786)

*Reduced map of Australasia*, in **CHARLES DE BROSSES**,  
*History of Navigation to the Southern Lands*, volume 2  
Paris: Chez Durand, 1756  
engraving

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

**BEL ET UTILE**

By the mid-seventeenth century, Dutch mapmakers had charted New Holland's western and southern coastlines. A gap remained to the east. About a century later, a group of French theoretical cartographers offered a solution, an imaginary east coast. Gilles Robert de Vaugondy (1688–1766) and his son, Didier, leading French map- and globe-makers, believed maps should be *bel et utile* (beautiful and useful). Relying on accounts of recent discoveries, the Vaugondys' maps illustrated Charles de Brosses' work on South Sea exploration, which argued for further exploration of Terra Australis.

NK 6956

**SAMUEL THORNTON** (active 1701–1715)

*A new and correct map of the world,  
according to Mr. Edward Wright commonly called Mercator's  
projection, from The English Pilot: The Third Book*  
London: Samuel Thornton, c. 1711  
engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### **THE ELUSIVE COAST OF NEW HOLLAND**

Despite its title, this overview map, revised by Thornton from his father John's *The English Pilot*, was neither new nor correct: it showed, for example, California as an island. And as it was not a pilot chart, Thornton felt free to speculate about the east coast of Australia that Dampier had been unable to chart because his ship had required repairs. Following Dampier, Thornton theorised that the east coast was an island not necessarily connected to New Holland. Though fleeting, Dampier's Australian visits contributed to a body of knowledge that helped the English East India Company supplant the VOC as the leading European trading company in the East Indies, and that eventually led to the charting of Australia's east coast.

MAP RM 4430

## EMANUEL BOWEN (1694–1767)

*A complete map of the Southern Continent,  
survey'd by Capt. Abel Tasman*

Amsterdam: East India Company, 1744  
hand-coloured engraving

REX NAN KIVELL COLLECTION (MAPS),

NATIONAL LIBRARY OF AUSTRALIA

### 'NO LONGER INCOGNITA'

In 1744, English cartographer Emanuel Bowen published the first English-language map to focus solely on Australia and New Zealand. Essentially a reprint of Melchisédech Thévenot's map of 1663 (currently on display in the Treasures Gallery), Bowen's map came at a critical time for the empire, one characterised by colonial expansion and international rivalry. It enticed Britain to pursue imperial ambitions by speculating that the unknown southern land promised great wealth and riches: 'It is impossible to conceive a country that promises fairer from its situation than this of Terra Australis, no longer incognita.'

MAP NK 4185

## THE LONGITUDE PROBLEM

Longitude is the distance in degrees east or west of a standard reference point or meridian. Since 1884 the 'prime' meridian, or 0 degrees, has been Greenwich, though navigators have used other starting points. While distance east–west on land can be calculated by standard measures, reckoning distance at sea is a much more difficult proposition. However, if you know the time difference between two points, this can be used to calculate how far apart they are. Local time can be determined by a relatively simple astronomical calculation, but knowing the time at the other reference point presents a far greater challenge.

The inability to measure longitude accurately made navigation unsafe, and so in 1714 the Board of Longitude, set up by the British Parliament, issued a reward of £20,000 for a solution that could determine longitude within 30 nautical miles. Two practical methods emerged. The first was based on the angular distance between the moon and a known star. The second, pioneered by a self-educated English carpenter and clockmaker John Harrison (1693–1776), depended on having a reliable timekeeper on board to carry the time from the reference point.

**NORMAN BANHAM** (b. 1931)

*Replica of John Harrison's first marine timekeeper (H1), 2010*  
brass, English oak, padauk, lignum vitae, steel

NORMAN BANHAM COLLECTION

### **LONGITUDE: THE GREAT CHALLENGE**

The great navigational challenge confronting sailors until the nineteenth century was how to 'find a longitude' at sea. It was John Harrison, a carpenter turned amateur clockmaker from Lincolnshire, who solved the problem by brilliantly designing and constructing a series of portable but highly accurate clocks between 1730 and 1759. His first experimental marine timekeeper was a critical step towards solving the longitude problem. Known as 'H1', it was unaffected by a ship's motion owing to the two interconnected swinging balances seen in action here. The clock compensates for changes in temperature, and its extensive anti-friction devices allow it to run without any lubrication. One of the great milestones in the history of clock-making, and the first successful marine timekeeper, H1 was the toast of London when Harrison unveiled it in 1735. This working replica by Canberra instrument-maker Norman Banham involved over 12 months' work.

## NORMAN BANHAM (b. 1931)

*Replica of John Harrison's fourth marine timekeeper (H4), 2000*  
aluminium case, brass plate, steel axles in artificial ruby bearings,  
type C print, glue

NORMAN BANHAM COLLECTION

### 'OUR TRUSTY FRIEND, THE WATCH'

H4, John Harrison's prize-winning longitude watch, was completed in 1759. His earlier H1 had demonstrated that a mechanical device could keep accurate time at sea. However, a pocket watch made to Harrison's design by John Jefferys in 1753 led Harrison to believe the solution to the longitude problem lay in smaller watches. Work began on H4 in 1755 and, with its very stable high-frequency balance, it proved successful. Sent to the West Indies on two sea trials, it performed admirably.

A copy of H4 made by Larcum Kendall (K1) accompanied Cook on his second Pacific voyage. Finally accepted as a reliable means of determining longitude, H4 became the basis of the modern marine chronometer. This working replica created by Canberra instrument-maker Norman Banham involved over 12 months' work.

## RICHARD CUSHEE (1696–1733)

### *Terrestrial globe*

London: c. 1745

hand-coloured engraved gores on papier mâché base,  
mahogany, brass

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### **NEW HOLLAND ACCORDING TO THE GLOBE AND SUN**

The bulging, speculative east coast of Australia on this globe shows how little Europeans knew before Cook charted it in 1770. Australia, shown joined to New Guinea, is portrayed as a land mostly explored by the Dutch. This globe is now thought to have been produced under the direction of Elizabeth Cushee, the widow of London surveyor and globe-maker Richard Cushee, who died young. Recently, the Library discovered that the globes Richard Cushee produced during his lifetime left Australia's east coast uncharted. Those who took over his shop were more speculative.

MAP GLOBE 6

## THE LAST GREAT DUTCH VOYAGE TO AUSTRALIA

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In 1696, Willem de Vlamingh left the Netherlands seeking evidence of the fate of the VOC ship *Ridderschap van Holland*, believed to have been wrecked somewhere along the west coast of the new continent. He was also charged with the task of charting the 'South Continent' for the VOC. Following the voyage, his detailed original charts were lost, and a single 'outline chart' was drawn by the shipboard artist Victor Victorszoon. Two copies were made on the expedition's return to Amsterdam: one by Isaak de Graaf and these two sheets by cartographer Gerard van Keulen. There are no other known surviving charts from this expedition.

The sheets cover just 10 degrees of latitude and are rich in content, including insets of Rottnest Island and the Swan River and other recognisable geographical features. The text records attempts to make contact with Aboriginal people and observations of bird, plant and animal life. A hundred years later, Matthew Flinders, writing in his journal, acknowledged his debt to De Vlamingh for producing the most detailed charting of the west coast of New Holland to date.

## GERARD VAN KEULEN (1678–1726)

*The South Land visited by Willem de Vlamingh in the months of January and February 1697, c. 1697–1726*

ink and watercolour

PETHERICK COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

MAP RM 751, MAP RM 752

*The De Vlamingh Plate, 1697*

pewter

WESTERN AUSTRALIAN MUSEUM, PERTH

### **PROOF OF THE DARING SPIRIT OF HIS ANCESTORS**

In 1697, during his voyage to the East Indies, De Vlamingh visited and charted part of the coast of Western Australia. On Dirk Hartog Island, a member of the crew found a pewter plate inscribed by Hartog to commemorate his landfall there on 25 October 1616 and listing the names of his crew. De Vlamingh removed Hartog's plate and replaced it with his own, which contained the text from Hartog's original inscription, to which he added his name and the names of his crew.

DH14139

## COOK'S ENDEAVOUR VOYAGE



Captain James Cook (1728–1779), the Yorkshire-born Royal Navy navigator, is one of the most studied, celebrated and debated figures in Australian history. Unlike other aspects of his legacy, his skills and feats as a navigator and surveyor have remained unchallenged. Cook mapped New Zealand and the east coast of Australia for the first time, and on his second Pacific voyage proved the great south land did not exist.

Four of these manuscript charts from Cook's *Endeavour* voyage (1768–1771) are from the voyage's 'official graphic record' which Cook submitted to the Admiralty. The other two were owned by Sir Joseph Banks, while artist Sydney Parkinson's coastal view from his voyage sketch-book is the first known European depiction of Australia's east coast. All are unsigned and document lands seen between *Endeavour's* visit to Tahiti in mid-1769 and its departure from Australian waters in August 1770. Five are now regarded as 'fair' copies or final versions in the hand of Isaac Smith, a master's mate on *Endeavour* and the cousin of Cook's wife.

**JAMES COOK** (1728–1779, surveyor) and  
**ISAAC SMITH** (1752–1831, chartmaker)

*A plan of King George's Island or Otaheite, 1769*  
ink and wash

BRITISH LIBRARY, LONDON

### TAHITI

The Royal Society of London proposed an expedition to observe the transit of Venus of 3 June 1769. Tahiti was settled on as an ideal place to accomplish this, and the task fell to Captain James Cook in the *Endeavour*. After eight months at sea, *Endeavour* arrived in good time. The men made careful observations, then set about gathering fresh supplies. This gave Cook an opportunity to map: 'I set out in the Pinnace, accompanied by Mr Banks and one of ye natives ... to make the Circuit of the Island in order to examine and draw a Sketch of the Coast and Harbours thereof.' Within days, he was finished: 'The Plan or Sketch ... altho it cannot be very accurate yet it will be found sufficient to point out the Situations of the different Bays and harbours and the figure of the Island and I believe is without any material error.' The chart, which exists in three manuscript versions, reveals the stunning topography of Tahiti.

ADDITIONAL 21593 B

**TUPAIA** (c. 1725–1770, surveyor) and  
**JAMES COOK** (1728–1779, chartmaker)

*The Society Islands*, 1769

ink

BRITISH LIBRARY, LONDON

### **TUPAIA'S MAP**

Exactly how this important map—the only surviving version—was created and what it means are unclear and contested. It is believed to be in Cook's hand, an interpretation or copy of a map by Tupaia, the Ra'iatean priest and navigator who joined the *Endeavour* in June 1769. Historians have argued the map represents a mismatching of different conceptions of navigation and knowledge: Cook's scientific approach and Tupaia's Polynesian one. In his journal entry for 31 March 1770, Cook described Tupaia's geographical knowledge as 'pretty extensive', listing the islands that Tupaia and others had told the Europeans about: 'He at one time gave us an Account of near 130 Islands but in his Chart he laid down only 74 and this is about the Number that some others of the Natives of Otaheite gave us an account of.' Four of the map's annotations—in pidgin Tahitian, complemented by drawings of three European ships—possibly refer to much earlier Spanish interaction with the islands.

ADDITIONAL 21593 C

**JAMES COOK** (1728–1779, surveyor) and  
**ISAAC SMITH** (1752–1831, chartmaker)

*A chart of Newzeland*, 1769–1770  
ink and wash

BRITISH LIBRARY, LONDON

### **MAPPING NEW ZEALAND**

Cook's extensive mapping of New Zealand is one of his greatest achievements. By circumnavigating the islands, Cook disproved Wallis' suggestion that it represented part of the great south land. Cook and Green observed the transit of Mercury on 9 November 1769, at a place they named Mercury Bay, which allowed them to determine their longitude. Inclement weather complicated the voyage's circumnavigation, particularly around the eastern and southern coasts of the south island, of which he writes: 'We hardly ever were able to keep near the shore and were some times blown off altogether.'

ADDITIONAL 7085, F.17

**JAMES COOK** (1728–1779, surveyor) and  
**ISAAC SMITH** (1752–1831, chartmaker)

*A sketch of Botany Bay ... in New South Wales*, 1770  
ink on paper

BRITISH LIBRARY, LONDON

### **BOTANY BAY**

Proceeding northward from April to August 1770, Cook was blessed with good weather as he charted the east coast of Australia. On 28 April, ‘we discover’d a Bay which appeard to be tollerably well shelterd from all winds’, as Cook wrote in his manuscript journal, the autograph copy of which is held by the National Library of Australia. This was Botany Bay, which Cook at first called ‘Sting-Ray Harbour’. In the following days, they explored, sounded and charted the bay. In the entry for 30 April, Cook recounts an encounter with its Indigenous inhabitants: ‘M<sup>r</sup> Hicks who was the officer ashore did all in his power to entice them to him by offering them presents &C<sup>a</sup> but it was to no purpose ... all they seem’d to want was for us to be gone.’

ADDITIONAL 7085, F.40

## 'LITTLE REMAINS TO BE DONE'

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Cook's charts of the east coast of Australia are among his very greatest achievements. Through skill, persistence and serendipity, he did what had eluded European navigators for centuries. The *Endeavour* had been at sea for almost two years, however, and Cook took the decision to sail by night, thereby limiting his ability to explore every coastline feature. The *Endeavour* striking a reef near what is now Cooktown was the last straw; this mishap left a gap in Cook's rendering of the coast: 'However take the Chart in general and I beleive it will be found to contain as few errors as most Sea Charts which have not under gone a thorough correction.'

Soon after returning home, Cook wrote to an old friend with a mixture of humility and pride: 'I however have made no very great Discoveries yet I have exploar'd more of the Great South Sea than all that have gone before me so much that little remains now to be done to have a thorough knowledge of that part of the Globe.'

**JAMES COOK** (1728–1779, surveyor) and  
**ISAAC SMITH** (1752–1831, chartmaker)

*A chart of part of the sea coast of New South Wales on the east coast of  
New Holland from Point Hickes to Smoaky Cape, 1770*  
ink and wash

BRITISH LIBRARY, LONDON

ADDITIONAL 7085, F.35

**JAMES COOK** (1728–1779, surveyor) and  
**ISAAC SMITH** (1752–1831, chartmaker)

*A chart of the sea coast of New South Wales  
or the east coast of New Holland, 1770*  
ink and wash

BRITISH LIBRARY, LONDON

ADDITIONAL 7085, F.34

## 'ANY NEWS OF LA PÉROUSE?'

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The disappearance of the expedition led by the French explorer La Pérouse was one of the great mysteries of the eighteenth century. La Pérouse's two ships, *La Boussole* and *l'Astrolabe*, had sailed north from Botany Bay in March 1788, never to be seen again. Louis XVI, who had commissioned the voyage, inspired by Captain Cook's Pacific exploration, allegedly asked on his way to the guillotine in 1793, 'Any news of La Pérouse?' There was to be none until 1827, when Irish adventurer Peter Dillon discovered the expedition's fate. Both ships ran aground on a reef at Vanikoro, part of the Santa Cruz group of islands.

Buache, who was Hydrographer of the Navy as well as First Geographer to the King, prepared two copies of this map. One was taken on the voyage and lost. The other remained in the National Archives (Fonds de la Marine). The map illustrates the voyages of prominent historical navigators and even plots La Pérouse's projected route to China.

### JEAN NICOLAS BUACHE (1741–1825)

*Map of the Pacific Ocean drawn by order of the King for the voyage of La Pérouse, 1785–1793*

ink and watercolour, lined with blue silk

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

DÉPARTEMENT DES CARTES ET PLANS, SH, PFI 74 PIÈCE 1/2

## SYDNEY PARKINSON (d. 1771)

*View of part of the eastern coast of New Holland,  
lat. 35 and view in lat. 34, 1770*

pencil

BRITISH LIBRARY, LONDON

### FIRST EUROPEAN VIEWS

Sydney Parkinson, one of two official artists appointed to the *Endeavour*, is best known for his skilful botanical watercolours. He was extremely prolific and hardworking, and throughout the voyage he kept adding to this sketchbook until his tragic death at sea in January 1771. Parkinson's coastal views are the earliest known European depictions of Australia's east coast. On 19 April 1770, Lieutenant Zachary Hicks was the first aboard *Endeavour* to sight the Australian mainland. Cook wrote that day: 'What we have yet seen of this land appears rather low and not very hilly, the face of the Country green and woody but the sea shore is all a white sand.'

ADDITIONAL 9345, FF.60V-61

## JOHN SHELTON (1712–1777)

*Long-case regulator*, c. 1760

mahogany, brass, steel, and silvered brass

MARTYN COOK ANTIQUES, SYDNEY

### SHELTON'S REGULATOR

In the 1760s, the Royal Society of London commissioned clockmaker John Shelton to make five astronomical clocks or regulators. The clocks told sidereal time—time measured by the stars rather than the sun, usually four minutes shorter than a solar day. They were used to help observe the transits of Venus in 1761 and 1769. The occasions when the planet Venus crossed the face of the sun were rare opportunities to calculate the mean distance between the sun and the earth, and thereby measure the size of the solar system. Cook took a Shelton regulator to observe the 1769 transit in Tahiti. When used with a pivoted telescope, the loud ticking of the second hand allowed the astronomer to record the precise moment the planet appeared to touch the sun. Though not one of the five, this very rare Shelton regulator, in original condition, is a sister clock to them.

# JEAN-BAPTISTE D'APRÈS DE MANNEVILLETTE

(1707–1780)

*Chart of the China Sea*, in *Le Neptune Oriental*

Paris: Chez Demonville; Brest: Chez Malassis, 1775

engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

## HANDS ACROSS THE SEA

First published in 1745, *Le Neptune Oriental* is a hydrographic atlas compiled from d'Après' voyages in the *Compagnie des Indes*. Despite the success of the atlas, d'Après spent the next 30 years revising it, sometimes with the assistance of English hydrographer Alexander Dalrymple. Released in 1775, the expanded edition featured four charts by Dalrymple, including the *Chart of the China Sea*, which he dedicated to d'Après. Owing to its accuracy, the atlas was well-received by navigators; it formed the basis for other important mariner's guides, and earned d'Après admission into the Academy of Sciences and a position with the French Hydrographic Department.

MAP RA 49

**ALEXANDER DALRYMPLE (1737–1808)**

*Chart of the South Pacifick Ocean, in An Account of the Discoveries Made in the South Pacifick Ocean*

London: 1767

engraving

AUSTRALIAN RARE BOOKS, NATIONAL LIBRARY OF AUSTRALIA

FRM F24

*The route of the King's vessels La Boudeuse and L'Étoile around the world, in* **LOUIS-ANTOINE DE BOUGAINVILLE**

(1729–1811), *Voyage around the world, by the King's Frigate La Boudeuse and the store ship L'Étoile in 1766, 1767, 1768 and 1769*

Paris: Chez Saillant & Nyon, 1771

engraving

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

## **CIRCUMNAVIGATING THE WORLD**

Bougainville was the first Frenchman to circumnavigate the world. In 1766, he set sail in two ships, *L'Étoile* and *La Boudeuse*, with a complement of 330, including a large group of botanists, astronomers and cartographers. Exploration of the Pacific was the expedition's primary goal, but after visiting many island groups Bougainville found his approach to the east coast of Australia blocked by the Great Barrier Reef. The map on display provides us with the first published depiction of any part of Australia's east coast; it shows Diane Reef (off Cooktown), as sighted by Bougainville in 1768.

NK 6469

## ON THE VERGE OF GREATNESS



Dalrymple was one of the eighteenth century's great Pacific cartographers. But his theory about the existence of an immense southern continent was eventually disproved by James Cook. Ironically, Dalrymple had been the Admiralty's first choice to lead this expedition. Soon after he published *An Account of the Discoveries Made in the South Pacifick Ocean*, the Royal Society put forward his name. However, Dalrymple's insistence that he, a civilian, should also command the voyage led to his being replaced by Cook.

Dalrymple had developed his theory while serving in the East India Company, having become fascinated by Louis-Antoine de Bougainville's voyage. He prepared this chart for a German translation of Bougainville's *Voyage Around the World*, and it shows how close the French explorer had come to Australia's east coast before being impeded by the Great Barrier Reef and prevailing winds. The words 'Land seen from Mast Head' appear on the chart at what is now called Bougainville's Reef.

## ALEXANDER DALRYMPLE (1737–1808)

*Chart of that part of Papua visited by M. Bougainville  
in 1768, c. 1772*

ink

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

MAP RM 4252

### NAVIGATIONAL INSTRUMENTS

By the 1500s, ocean-going navigators were still using methods that were centuries old. Apart from the magnetic compass, lead-weighted line and mariner's astrolabe, they relied on knowledge of local currents, the ability to judge the depth of water by its colour or changing weather patterns by watching birds, and the guesswork known as "dead reckoning". But a revolution was around the corner.

In 1569, Gerard Mercator devised a projection that preserved on two-dimensional charts the relative distance between latitude (position north or south of the equator) and longitude (position east or west). This was essential for keeping a straight course when no coastal landmarks were visible. Dutch mariners were soon using Mercator charts on their voyages across the Indian Ocean. In England, the navigator John Davis set out clear instructions for sailing a "great circle route" (the shortest path between two points on the surface of a sphere), while cartographer Edward Wright developed a mathematical table for laying out a Mercator grid. By the mid-1600s, pilot books were being published that contained data on local conditions, coastal hazards, seasonal winds and currents, ports and other vital hydrographic information.

But fixing one's position at sea remained an intractable problem. The backstaff (or Davis quadrant) allowed sailors to determine a ship's latitude by measuring the sun's noon altitude (declination) or the altitude of a star of known declination. Learned publications discussed other methods, and proposed solutions for the problem of determining longitude. The founding of observatories in Paris and Greenwich contributed to amassing a reliable database of astronomical information.

The octant, developed in the early 1700s, employed mirrors and a sighting telescope mounted on the instrument's frame to record the position of stellar objects. When the first sextant was developed, in 1757, fine measurements based on lunar distance meant navigators could at last 'find a longitude' by comparing observations with known tabulated values. Over time, chronometers, which allowed a navigator to use the time difference between the ship's position and the Greenwich meridian, removed the need for such complicated calculations.

## **WILLIAM ROBERTSON** (active 1770s)

*Large ebony and brass quadrant, 1774*  
brass, ivory

KERRY STOKES COLLECTION, PERTH

*Plan of Sydney*, in FRANÇOIS PÉRON (1775–1810),

*Voyage of Discoveries to Southern Lands, Atlas Volume*

Paris: De l'Imprimerie de Langlois, 1807–1817

engraving

REX NAN KIVELL COLLECTION (AUSTRALIAN RARE BOOKS),  
NATIONAL LIBRARY OF AUSTRALIA

### PÉRON'S GRAND STATEMENT

Between June and November 1802, the Baudin expedition was in Sydney, where expedition artist Charles-Alexandre Lesueur took the opportunity to create his iconic drawing, *Plan de la ville de Sydney*. Pierre Bernard Milius, then commander of *Le Naturaliste*, described how 'the streets and houses seemed like a game of dominoes laid out on a green carpet'. *Voyage de découvertes aux Terres australes*, Péron's printed account of the Baudin expedition, was of great importance because of its role in revealing the natural history and coastal landscape of the southern continent. Such publications were designed to demonstrate a country's geographic and scientific achievements, but also to convey a sense of national *gloire* or prestige. They typically included a descriptive account, an atlas of charts for the benefit of mariners, and an album of beautiful engravings of faraway places or exotic animals.

NK 889

# CHARLES FRANÇOIS BEAUTEMPS-BEAUPRÉ (1766–1854)

*General chart of Van Diemen's Land,  
in Atlas of the Voyage of Bruny-Dentrecasteaux*  
Paris: Dépôt Général des Cartes et  
Plans de la Marine et des Colonies, 1807  
engraving

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

## A REVOLUTION IN CHARTING

In 1791, after La Pérouse had failed to return to France or make any contact by despatch, the French government sent out a search party commanded by Rear-Admiral Joseph-Antoine Raymond Bruny d'Entrecasteaux. The expedition's head surveyor was Beautemps-Beaupré, whose accurate observations and advanced techniques eventually contributed to his future reputation as the father of modern French hydrography. Their voyage effectively circumnavigated Australia; however, despite an extensive search, no trace was found of La Pérouse. Matthew Flinders, in his *Voyage to Terra Australis* (1814), described Beautemps-Beaupré's charts as 'some of the finest specimens of marine surveying, perhaps ever made in a new country'.

MAP RA 263

**PIERRE BERNARD MILIUS (1773–1829)**

*Manuscript journal of the French Expedition to Australia  
commanded by Nicolas Baudin between 1800 and 1804, c. 1804  
ink*

KERRY STOKES COLLECTION, PERTH

**AN ACCOUNT OF THE VOYAGE TO TERRES AUSTRALES**

While serving as a lieutenant on the Baudin scientific expedition to the South Pacific, Milius kept a detailed journal throughout the voyage. In it, he described in particular his experiences on the west coast of Australia and in the fledgling colony of Port Jackson. The journal is accompanied by an album of drawings and watercolours by Milius and others that depict the people, animals and landscapes they encountered.

Attributed to **PIERRE BERNARD MILIUS (1773–1829)**

*Bata, a Port Jackson Aborigine, 1802*

*in Album of Drawings and Watercolours from Timor, Tasmania,  
Port Jackson, Canton and Canary Islands and Botanical Studies  
from the Antilles, 1800–1814*

watercolour

KERRY STOKES COLLECTION, PERTH

## LOUIS CLAUDE DE SAULCES FREYCINET (1779–1842)

*Chart of the north river, Van Diemen's Land*, 1802  
watercolour, pen and ink, and pencil on paper

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### THE BAUDIN EXPEDITION

On 19 October 1800, Nicolas Baudin's ships, *Le Géographe* and *Le Naturaliste*, departed Le Havre with a complement of 24 scientific staff, including botanists, zoologists, astronomers, and artists such as Charles-Alexandre Lesueur. Among the officers were Sub-Lieutenants Louis Claude de Saulces de Freycinet and his older brother Henri-Louis. From a scientific viewpoint, the Baudin expedition was an outstanding success. Huge numbers of specimens—plants, animals, sea creatures, minerals—were collected, and beautiful illustrations of some of Australia's distinctive flora and fauna were eventually published. Much of Australia's coastline had also been explored and charted in unprecedented detail. This chart depicting the course of the 'Rivière du Nord' (later renamed the Derwent) is a fine example of Freycinet's cartographic work on the expedition.

MAP RM 3671

**CHARLES-ALEXANDRE LESUEUR** (1778–1846, artist) and  
**CLAUDE-FRANÇOIS FORTIER** (1775–1835, engraver)

*Coastal profiles of Van Diemen's Land and New Holland*, plate III,  
from **FRANÇOIS PÉRON**, *Voyage of Discoveries to Southern  
Lands*, Atlas Volume

Paris: de l'Imprimerie de Langlois, 1807  
hand-coloured engraving

REX NAN KIVELL COLLECTION (MAPS),  
NATIONAL LIBRARY OF AUSTRALIA

### **SEEING SEASHORES**

The Baudin expedition (1800–1804) was possibly the most ambitious voyage of discovery ever mounted by the French. Although its ostensible purpose was the pursuit of scientific knowledge, it was hoped it would eclipse the achievements of James Cook. Lesueur was one of the artists on the voyage. Known as 'the Raphael of Zoological Painters', he created picturesque coastal drawings, engraved by Fortier, that were as much works of art as aids to navigation. They evoke the voyage's progress and landmarks first charted by earlier explorers: the Mewstone, De Witt and Tasman Islands, Bass Pyramid, the Kent Group, Wilson's Promontory, and Île Decrès (Flinders' Kangaroo Island).

PIC U3115 NK660

## THOMAS EARNSHAW (1749–1829)

*Long case clock, astronomical regulator, sidereal time, 1791*

London

metal and mahogany

LENT BY THE POWERHOUSE MUSEUM, SYDNEY

PURCHASED 1994

### TAKEN ON THE VOYAGE

This impressive clock was carried on Matthew Flinders' *Investigator* during its charting of the Australian continent in 1801–1803. Along with the Earnshaw box chronometer, seen opposite, it played a key role in Flinders' coastal survey. It acted as a controlled time source while astronomical observations were being made on shore. By the time *Investigator* ended its travels at Sydney in June 1803, the timekeeper was suffering from its rigorous journey. It was repaired by Henry Lane, a Bristol clockmaker who had been transported to the colony for forgery but who had set up business in Sydney (later, under Governor Macquarie, he was appointed Government Clock Maker).

The clock was then sent to England. Significantly, it had earlier been used by George Vancouver during his 1791–1795 voyage, on which he accurately charted the north-west coast of North America.

94/15/1

## WILLIAM WESTALL (1781–1850)

*Views on the south coast of Australia*, 1802  
watercolour

PICTURES COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### COASTAL PROFILES

Coastal profiles, views of headlands, inlets and cliffs as seen from the sea, were an important part of the cartographic process, enabling sailors to navigate an unfamiliar coastline. In 1801, aged only 19 and still a student at London's Royal Academy, Westall was selected to join a six-man scientific team on Matthew Flinders' 1801–1803 expeditions that circumnavigated Australia in search of the fabled strait between New Holland and New South Wales. Presenting locations found on Flinders' charts, such as Cape Catastrophe on the south coast, Westall's profiles demonstrate his considerable artistic skill and attention to detail.

PIC R4387

## THOMAS EARNSHAW (1749–1829)

*Box chronometer, serial No. 520, 1801*

London

brass, wood, steel and glass

LENT BY THE POWERHOUSE MUSEUM, SYDNEY

PURCHASED 1937

### **'THIS EXCELLENT TIMEKEEPER'**

Earnshaw's timekeeper was carried by Matthew Flinders during his navigation of Australia in *Investigator*. The ship was equipped with a range of surveying and astronomical equipment, including two used box chronometers, a pocket chronometer by John Arnold, and two new box chronometers, one of which, E520, described by Flinders as 'this excellent timekeeper', is seen here. The chronometers were used in conjunction with sextants and a universal theodolite to calculate the ship's location: they recorded Greenwich time for comparison with local time, which was determined by astronomical observation. As a check, Flinders used the 'lunar distance' method of calculating Greenwich time by observing the angular distance between the moon and a known star.

H3940

## MATHEW FLINDERS: INTREPID NAVIGATOR

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En route to Port Jackson in 1795, Midshipman Matthew Flinders befriended the ship's surgeon, George Bass. They later made several expeditions together, the first two in small open boats they named *Tom Thumb*. In 1798, they circumnavigated Van Diemen's Land, proving the existence of a strait separating it from the mainland. After their return, Flinders recommended the strait be named in honour of his friend.

In 1801 Flinders set out in *Investigator* to survey Australia's southern coastline. He eventually completed a circumnavigation of the continent, having famously encountered the French explorer Nicolas Baudin in April 1802.

Sailing for England in 1803, Flinders was arrested when he put in at Mauritius for repairs, unaware that Britain and France were now at war. During his almost seven-year imprisonment, he completed many manuscript maps, two of which are included here. Back in England after his release, he continued work on his monumental *A Voyage to Terra Australis*, despite failing health. It was published on 18 July 1814, the day before he died.

## MATTHEW FLINDERS (1774–1814)

*Sketches of the heads of No. 12 and No. 14 Inlets*, 1802  
ink

THE NATIONAL ARCHIVES OF THE UK (TNA), KEW

### A SERIES OF DISAPPOINTMENTS

Flinders was given command of the *Investigator* in 1801 and promoted to Commander. Beginning at Cape Leeuwin on 6 December, he proceeded to make a detailed survey of the southern coastline. These four sketches of Spencer Gulf and St Vincent Gulf illustrate a series of disappointments for Flinders. Hopes of finding a strait dividing Australia were dashed, and a note near the aptly named Cape Catastrophe records the loss of eight crew members, including Flinders' first mate, John Thistle. The men had gone ashore seeking fresh water, but strong tides caused the boat to capsize and their bodies were never recovered. When he reached Port Jackson, Flinders was further disappointed to learn that he had not actually discovered Port Phillip Bay, having been preceded by Captain John Murray in the *Lady Nelson*.

ADM 352/556

## MATTHEW FLINDERS (1774–1814)

*Chart of the south coast of Terra Australis*, 1802  
ink

THE NATIONAL ARCHIVES OF THE UK (TNA), KEW

### THE ENCOUNTER

On 8 April 1802, Flinders sighted the corvette *Le Géographe*, under the command of Nicolas Baudin. Under a flag of truce, he boarded the French ship and the two captains exchanged information about their discoveries. Flinders named the place of their meeting Encounter Bay; it was the easternmost point of his discoveries along the coastline. Flinders conceded priority to the French for their discovery of the coast as far east as Cape Northumberland, commenting that it was ‘first seen by captain Baudin in *Le Géographe*, 1802’. And he observed the convention that first discoverers had the right to bestow names. Flinders included those names in his published map of 1814.

ADM 352/519

## MATTHEW FLINDERS (1774–1814)

### *Part of the coast of New South Wales with its Barrier Reefs, 1802*

THE NATIONAL ARCHIVES OF THE UK (TNA), KEW

#### **A BEAUTIFUL APPEARANCE**

In July 1802 Flinders set sail once more, this time heading north to survey the coast of Queensland and to complete a circumnavigation of the continent. This chart, which became an inset in Flinders' 1814 *East Coast Sheet IV*, documents the shallow and treacherous shoals of Cook's 'Bay of Inlets' near Shoalwater Bay. In his journal, Flinders recorded his observations of the bay: 'No pine trees appeared upon the islands. – The bottom was thickly covered in some places with different kinds of coral, sea-weeds, funguses and other marine substances of various colours, and making a beautiful appearance.' Flinders completed this group of charts while still in Australia in 1802, before he resolved to return to England.

ADM 352/490

## MATTHEW FLINDERS (1774–1814)

*A chart of the Gulph of Carpentaria and the neighbouring parts*, 1807  
ink

THE NATIONAL ARCHIVES OF THE UK (TNA), KEW

### CIRCUMNAVIGATING THE CONTINENT

Flinders continued to survey the Queensland coastline but, like Cook, he was forced away from the coast by the Great Barrier Reef. After passing through the Torres Strait, he explored the south and west shores of the Gulf of Carpentaria and charted them in great detail. During this survey he ordered that *Investigator* be caulked, but an examination of the hull revealed the ship was rotting. Abandoning the survey, Flinders sailed to Timor to rebuild; despite his rapidly deteriorating vessel, he was determined to complete his circumnavigation of the continent. Sailing down the west coast, he rounded Cape Leeuwin, returning to Port Jackson on 9 June 1803. In addition to Flinders' own observations, this chart also records the tracks of Bougainville's closest approach to the east coast of Australia in 1768 and Bligh's voyage in an open boat through Torres Strait in 1789, after the mutiny on the *Bounty*.

ADM 352/479

## MATTHEW FLINDERS (1774–1814)

*Sheet V—South coast, 1803–1804*

ink

THE NATIONAL ARCHIVES OF THE UK (TNA), KEW

### VOYAGES OF DISCOVERY

This chart documents the British voyages that led to the discovery and charting of Bass Strait, Port Phillip Bay and Port Dalrymple (at the mouth of the Tamar River in northern Tasmania). Included are the results of Bass' intrepid voyage in a whaleboat as far as Western Port Bay in 1798; Flinders' first command of HMCS *Francis*, in which he undertook further charting of the Furneaux Group; and detailed charts of Port Phillip, King Island and the west coast of Tasmania made by Captains James Grant and John Murray in the *Lady Nelson*. This chart and the one on the left were completed by Flinders during his imprisonment on Mauritius.

ADM 352/505

## LOUIS CLAUDE DE SAULCES FREYCINET (1779–1842)

### *General map of New Holland*

Paris: 1811

engraving with annotations in pencil, red and sepia ink

KERRY STOKES COLLECTION, PERTH

### GLOBAL ROAMING

Louis de Freycinet published the first complete map of the Australian coastline. It appeared in the 1811 atlas volume of *Voyage de découvertes aux Terres australes*, the account of Baudin's voyage largely written by the naturalist François Péron. This example, long separated from its original volume, is noteworthy for the extensive French annotations in red and black ink, in Freycinet's hand, that surround and appear on the continent. Freycinet is attempting to determine the surface area of New Holland (a measurement which had not yet been published), calculating and summarising information, and comparing the figures arrived at with the areas of Asia, Africa and Europe.

## TERRA AUSTRALIA OR AUSTRALIA?



Flinders' *General Chart* was the cartographic summation of 400 years' navigation in Australian waters. It comprised surveys by Tasman, Vlamingh, Cook, Flinders himself, and his colleagues and their French rivals. Flinders began work on his atlas *A Voyage to Terra Australis* in 1810, and advance copies were delivered to him by the publisher Aaron Arrowsmith at the end of June 1814. Flinders was delighted with the work, but by then was seriously ill. He died less than a month later. Ann Flinders, herself a skilled watercolourist, spent most of her married life without her seafaring husband and outlived him by almost 40 years.

While on Mauritius, Flinders made the decision to apply the name 'Australia' to the continent which up until then had generally been referred to as 'New Holland'. However, his choice of name was eventually rejected by the Admiralty in favour of 'Terra Australis or Australia'. Nevertheless, once copies of the atlas arrived in Port Jackson, the name soon gained wide acceptance—and official endorsement followed once Governor Macquarie began to use it in his correspondence.

## MATTHEW FLINDERS (1774–1814)

### *General Chart of Terra Australis or Australia*

London: G. & W. Nicol, 1814

copperplate engraving

TOOLEY COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

MAP T 570

## MATTHEW FLINDERS (1774–1814)

### *General Chart of Terra Australis or Australia*

London: Published according to Act of Parliament  
by Capt. Hurd RN, Hydrographer to the Admiralty,  
1 January 1814 (corrected to 1822)

hand-coloured copperplate engraving

TOOLEY COLLECTION (MAPS), NATIONAL LIBRARY OF AUSTRALIA

## FINISHING TOUCHES

In 1817, the British government decided to explore those parts of the coast of New Holland ‘not surveyed or examined by the late Captain Flinders’, and appointed Lieutenant Phillip Parker King to do this. King was also instructed to discover whether there was any river ‘likely to lead to an interior navigation’. His four voyages, undertaken in the *Mermaid* and the *Bathurst* between December 1817 and April 1822, revealed no such great watercourse; however, in 1822 the Admiralty published an updated edition of Flinders’ chart, which incorporated King’s survey of the north, north-east and west coasts. In essence, King completed what Flinders had begun, a general survey of the Australian coastline sufficiently detailed to permit relatively safe navigation.

MAP T 1494

## CYRIACO JACOB ZUM BARTH (d. 1551)

*Sphere of the winds*, in *Astronomia: Teutsch Astronomei*

Frankfurt: Cyriaco Jacob zum Barth, 1545

woodcut

MAPS COLLECTION, NATIONAL LIBRARY OF AUSTRALIA

### AUSTRALIA IN 1545

Matthew Flinders is generally credited with the naming of Australia, but the word was used for centuries before this. Its first appearance in print is in this astronomical text, which predates Flinders by more than 250 years. The name 'Australia' (from the Latin *australis*, meaning 'southern') is given to an unknown landmass at the top of this world map, in the centre of the climatic diagram.

MAP RA 290

